

#13 3/1/27 - 9/1/27

1937

Motion Picture News Booking Guide *and* Studio Directory

A Record of Pictures & People



Vol.
XIII

LOS ANGELES

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CHICAGO

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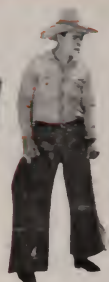
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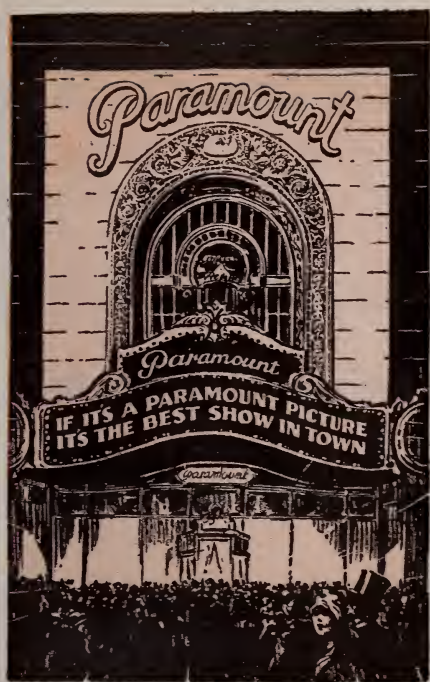
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SWIM", "TELL IT TO SWEENEY", "FIGURES
DON'T LIE", "GENTLEMAN OF PARIS". The
seething drama of gangster warfare, "UNDER-
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Clara Bow in "HULA" and
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"BARBED WIRE"
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SAN FRANCISCO OFFICES
900 MARKET STREET

LOS ANGELES, CALIFORNIA

August 27th, 1927

GENERAL OFFICES
1100 LEXINGTON AVENUE
LOS ANGELES, CALIF.

Office of the President
HAROLD B. FRANKLIN

Mr. Ned Depinet
First National Pictures, Inc.
New York City

My dear Ned:

I want to say that I am very happy at the showing of recent First National pictures. They have been high lights on the programs in theatres where we have played them.

Billie Dove in THE STOLEN BRIDE has really done a remarkable business, besides pleasing the public.

I have just screened HARD BOILED HAGGERTY and believe that this is an outstanding picture and should do a great deal in establishing Milton Sills as a real personality.

I thought enough of the ROSE OF THE GOLEER best to take it out of the Liberty and am going to play it in a long run house.

The report that I received on THE CRYSTAL CUT is also very good. This, together with THE PATENT LEASES, KID is giving First National a start which really makes it a truly GREATER MOVIE SEASON.

With kind regards,

Sincerely,
Harold Franklin

"The Industry's Headliners Are SNOWMAN'S GROUP Signers"... You KNOW that ... And already they're getting the Product - 20% delivered! - and when they do, HOW THEY THANK THEIR STARS THAT THEY SIGNED RIGHT! ... It means PLENTY when a hard-to-please Leader like HAROLD B. FRANKLIN cuts loose with an unreserved endorsement of a whole month's line-up! READ EVERY WORD OF THAT LETTER. Then you'll know just how YOU'LL feel when you get

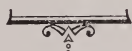
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FIRST NATIONAL'S SHOWMAN'S GROUP

Motion Picture News

*The complete Service
Journal of the Industry*



Theatre Building and Equipment Buyers GUIDE

A semi-annual service supplement
devoted to the problems of the
theatre owner.



Booking Guide and Studio Directory

A record of Pictures and People Published Semi-
Annually as a Service Supplement for all Branches
of the Industry.



outh

Your public demands on the screen ever new faces, youth, beauty in its women, intelligence and personality in all its players. Fox pictures meet this demand with an array of youthful talent to be found in no other product. At the head of each cast stands some young artist of whom your patrons have already given their approval.

PHOTOPLAY MAGAZINE, *says:*

"Youth, the New Battle Cry of Filmdom . . . Fox outmarathons them all, for quietly and without bombast it has created two genuine girl stars—Janet Gaynor and Olive Borden, signed Lois Moran and have in the grooming Charles Farrell, Barry Norton and Charles Morton."—Yes, Mr. Editor—and a host of others.

ARTHUR JAMES, Editor of Motion Pictures Today,

A National Trade Paper, says:

"The public is responding to the youth that now is beginning to replace the more aged leads and stars. Looking over the newer lists we see . . . Janet Gaynor, Olive Borden, Madge Bellamy, Dolores Del Rio, Lois Moran . . . all rapidly rising box office attractions, all representing youth."



CLIFFORD HOLLAND



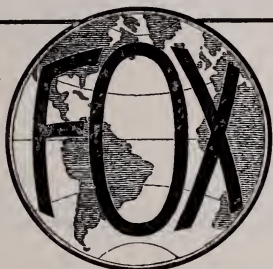
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BARRY NORTON

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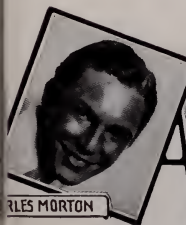
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DOLORES DEL RIO



EDMUND LOWE



CHARLES MORTON



MARY DUNCAN



One and



THROUGH eight years of fast changing conditions in the motion picture business Educational Film Exchanges, Inc., has stuck to its One Big Purpose—the production and distribution of the finest pictures that can be provided to theatres in the Short Feature field.

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Educational is supreme, unique, in its field today as

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Free Press expresses the opinion of expert critics everywhere when it says that "no star in pictures today has made more remarkable progress than Lupino Lane." Kinograms—it has topped the whole news reel field by a wide margin in Arthur James' comparative appraisal of all news reels, in Motion Pictures Today. "Big Boy"—there never was a more lovable kid, or a funnier child comedian, on the screen than "Big Boy." Dorothy Devore—the only girl star making a series of short comedies today. Lloyd Hamilton—a favorite with millions for years. Charley Bowers—the comedy "wizard." And many others equally popular, all big attractions at the box-office when you exploit them. And all backed by the strongest magazine advertising campaign ever carried on Short Features to make your own advertising pull better for you.

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With Hope Hampton

More than

"Complete Service Contract has been renewed. We are still playing it and are very well pleased!"
—J. C. Platt, Lyric Theatre, Mt. Vernon.

"Am just finishing the third Universal Complete Service Contract and have signed for the fourth. They have all clicked one hundred per cent."—R. L. Letsinger, Buffalo Theatre, Braeholm, W. Va.

"I am more pleased with our THIRD Complete Service Contract than with our first or second. The pictures and comedies are better and the serials the best yet!"
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"Have just built a new theatre and from now on we have no fear of competition just as long as we use Universal's Complete Service Contract."—C. Vrontiss, Palace Theatre, Pen Argyle, Pa.

"Just have is on it will
—Arth Lansing

"I have run each and every of these Complete Satisfaction Contracts (the exhibitors' edition of C.S.C.), and have signed a new contract for Universal Complete Service."—Thwell, Mission Theatre, Kingst

contracts

signed

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"I am using Complete Service and am highly satisfied. I have great crowds the days I use Universal." —Fred Cross, Gem Theatre, Victoria Harbor, Ont.

"This is the fourth Complete Service Contract that I will use and it certainly has done great work for me and every piece of product on it is without doubt the finest any theatre can run." —Fred J. Rietbrock, Athens Opera House, Athens, Wis.

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"Contracted for Complete Service and all supers and have voluntarily given you an increase as I feel the product merits better prices." —Lewis Erb, Mars Theatre, Denver, Col.

"Using Complete Service Contract and are pleased with same. We should have been using this service before this!" —F. C. Buchanan, Victoria Theatre, Winnfield, La.

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No. 13 MOTION PICTURE NEWS BOOKING GUIDE October, 1927

Pictures Released Between Mar. 1, 1927. and Sept. 1, 1927

The Most Useful Book

FROM my experience at an editor's desk, I believe this to be the most useful book ever put out in this field. Heretofore the volume has been well known as THE BOOKING GUIDE. Thousands of exhibitors use it constantly. Now, THE STUDIO DIRECTORY has been added.

The new volume can and will be used, every week, by most every exhibitor and every newspaper that carries a photoplay department.

Here is its usefulness:

The exhibitor or photoplay editor consults an index; finds any picture released in the past six months; gets a synopsis of the story, the names of the director and cast, and reference to further material in the files of his Motion Picture News.

He turns to another index and is directed to the biographies of the director and members of the cast.

He has, in other words, all the material he needs to prepare for any newspaper a story of popular and local interest.

Press sheets may be lost or not easily at hand; the picture may arrive unexpectedly. But whatever the situation this book is constantly at hand to give, instantly, all the publicity material any picture needs.

It is an ever ready, every week *Publicity Encyclopaedia* on current motion pictures.

It is the constant press agent of pictures and people.
It is the Who's Who of motion picture publicity.

* * * *

The number of theatres equipped to use press sheets and other advertising service is somewhat limited.

But there are few exhibitors who cannot use the BOOKING GUIDE AND STUDIO DIRECTORY, and few newspapers who cannot use a reader from its pages.

Wm. A. Johnston

MOTION PICTURE NEWS

BOOKING GUIDE

—A—

ADAM AND EVIL. Produced and distributed by Metro-Goldwyn-Mayer. Released, August 27, 1927. With Lew Cody, Aileen Pringle, Gwen Lee, Roy D'Arcy and Gertrude Short. Director, Robert Z. Leonard. Scenarists, F. Hugh Herbert and Florence Ryerson. Cameraman, Andre Barlatier. Length, 6,667 feet.

Theme: Farce-comedy of domestic triangle with flirtatious twin brothers becoming involved in each other's love affairs, before married one settles down and makes up with his wife.

References: Reviewed issue August 19, 1927, page 529.

Advertising: Insert, May 27; page 489, Aug. 19, 1927.

AFRAID TO LOVE. Produced and distributed by Paramount. Released, April 9, 1927. Starring Florence Vidor with Clive Brook. Director, E. H. Griffith. Scenarists, Doris Anderson and Jos. Jackson. Cameraman, J. O. Taylor. Length, 6,169 feet.

Theme: Farce-comedy of young man who must marry against his will or lose his inheritance. He ends up by falling in love with his bride.

References: Reviewed issue April 22, 1927, page 1464.

Advertising: Insert, Dec. 4; 2464, Dec. 31, 1926; 1301, Apr. 15; 1404, Apr. 22, 1927.

AFTER MIDNIGHT. Produced and distributed by Metro-Goldwyn-Mayer. Released, August 20, 1927. Starring Norma Shearer with Lawrence Gray and Gwen Lee. Director, Monta Bell. Scenarist, Lorna Moon. Cameraman, Percy Hilburn. Length, 6,312 feet.

Theme: Romantic drama of cabaret girl who reforms a crook and falls in love with him.

References: Reviewed issue August 26, 1927, page 591.

Advertising: Front cover, also page 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

AIN'T LOVE FUNNY? Produced and distributed by Film Booking Offices. Released, April 10, 1927. Star, Alberta Vaughn. Director, Del Andrews. Scenarist, Doris Anderson. Cameraman, Allen Siegler. Length, 4,745 feet.

Theme: Comedy with World War flavor. The daughter of a millionaire airplane manufacturer, balked in her effort to get overseas, turns her father's mansion into a recreation center for the doughboys. Each doughboy thinks she is engaged to him and a private war results. It is finally cleared up and she is reunited to her sweetheart.

References: Advertising: Page 1418, Apr. 22, 1927.

ALIAS THE LONE WOLF. Produced and distributed by Columbia Pictures Corp. Released, August 22, 1927. With Bert Lytell and Lois Wilson. Director, Edward H. Griffith. Scenarists, Dorothy Howell and Edw. H. Griffith. Cameraman, J. O. Taylor. Length, 5,831 feet.

Theme: Story by Louis Joseph Vance. Mystery crook melodrama in which supposed crook prevents theft of jewels. He later turns out to be a Federal operative and marries the heroine.

References: Reviewed issue October 7, 1927, page 1111.

Advertising: Insert, May 6; 1901, May 20; insert, July 15; 324-5, Aug. 5; 492-93, Aug. 19, 1927.

ALL ABOARD. Produced by B. & H. Enterprises. Distributed by First National. Released, May 8, 1927. Star, Johnny Hines. Director, Charles Hines. Cameraman, George Peters. Length, 6,300 feet.

Theme: Comedy of young shoe clerk who conducts world tour, falls in love with boss's daughter and rescues her from villainous sheik.

References: Reviewed issue April 1, 1927, page 1185.

Exploitation: Page 1674, May 6, 1927.

Window Displays: Page 1674, May 6, 1927.

ARIZONA BOUND. Produced and distributed by Paramount. Released, April 9, 1927. Starring Gary Cooper with Betty Jewel and El Brendel. Director, John Waters. Scenarists, John Stone and Paul Gangelon. Adaptor, Marion Jackson. Cameraman, C. Edgar Schoenbaum. Length, 4,912 feet.

Theme: Western drama. Ne'er-do-well westerner is transformed by his love for his sweetheart. He is suspected of stealing a shipment of gold. After a series of adventures he vindicated himself and wins the girl.

References: Advertising: Insert, Dec. 4, 1926; 1301, Apr. 15; 1404, Apr. 22; insert, May 6, 1927.

ARIZONA WHIRLWIND, THE. Produced by Myron Selznick. Distributed by Pathe. Released, March 27, 1927. Starring Bill Cody with Margaret Hampton. Director, William J. Craft. Scenarist, Carl Krusada. Cameraman, Art Reeves. Length, 4,134 feet.

Theme: Melodrama of Western hero who revenges himself upon his father's enemy whose daughter he wins.

References: Reviewed issue April 1, 1927, page 1188.

Advertising: Insert, May 6, 1927.

AVENGING FANGS, THE. Produced by Chesterfield Motion Picture Corp. Distributed by Pathe. Released, June 5, 1927. Star, Sandow (dog). Director, Ernest Van Pelt. Scenarist, George Pypier. Cameraman, Jas. Brown. Length, 4,335 feet.

Theme: Drama of vengeance on part of dog and human friend who seek and find murderers of dog's master.

References: Reviewed issue June 3, 1927, page 2225.

—B—

BABE COMES HOME. Produced by Wid Gunning. Distributed by First National. Released, May 22, 1927. Starring Babe Ruth with Anna Q. Nilsson and Louise Fazenda. Director, Ted Wilde. Scenarist, Louis Stevens. Cameraman, Karl Struss. Length, 5,761 feet.

Theme: Story by Gerald Beaumont, "Said With Soap." Romantic comedy of baseball player and laundress, the latter causing him to give up chewing tobacco. Goes into a batting slump until the cut plug is restored to his hip pocket.

References: Reviewed issue July 8, 1927, page 56.

Advertising: Insert, Mar. 25; 1428, Apr. 22; 1514-15, Apr. 29; 1770-72, May 13; 1904-5, May 20; 2049, May 27; 176, July 22, 1927.

Newspaper Displays: Page 133, July 15, 1927.

Exploitation: Page 521, Aug. 19, 1927.

BACKSTAGE. Produced and distributed by Tiffany Prod. Released, April 1, 1927. With William Collier, Jr. and Barbara Bedford. Director, Phil Stone. Scenarist, John Natteford. Cameramen, Jos. Dubray and Earl Walker. Length, 5,784 feet.

Theme: Comedy-drama of stage life. Tells of the struggle of chorus girl to become more than atmosphere. Appearance on the scene of man who will advance this ambition complicates her affairs with sweetheart.

References: Advertising: Inside front cover, June 24; insert, July 22, 1927.

BEAU GESTE. Produced and distributed by Paramount. Released, August 1, 1927. Starring Ronald Colman, Alice Joyce and Neil Hamilton with Norman Trevor and Ralph Forbes. Director, Herbert Brenon. Scenarist, Paul Schofield. Adaptors, John Russell and Herbert Brenon. Cameraman, J. Roy Hunt. Length, 9,879 feet.

Theme: Story by P. C. Wren. Romantic drama of Foreign Legion with three brothers swearing eternal love for one another. Two die heroic deaths, leaving the other to renew his romance.

References: Reviewed issue Sept. 11, 1926, page 1008.

Advertising: Two page insert, Apr. 17; 1861, Apr. 24; 1977, May 1; 2299, May 15; 2618, June 5; 2725, June 12; 3, July 3; 353, July 31; 899-902, Sept. 11; 1327, Oct. 9; 1625, Oct. 30; insert, also page 2097, Dec. 4; 2285, 2341, Dec. 18, 1926; 193, Jan. 21; 271, Jan. 28; insert, May 6; 1 page insert, May 13; insert, May 20; insert, May 27; 2395, June 24; 79-80, July 15; 1 page insert, July 22; 246, July 29; 417, Aug. 12; 565, 568, Aug. 26, 1927.

BEAUTY SHOPPERS, THE. Produced and distributed by Tiffany Prod. Released, April 15, 1927. With Mae Busch and Doris Hill. Director, Louis Gasnier. Scenarist, John Natteford. Cameramen, Jos. Dubray and Stephen Norton. Length, 5,669 feet.

Theme: Comedy-drama depicting the ways and means employed by fair sex to keep their figures and good looks. Story tells of young country girl who comes to city for career as artist. She mistakes wealthy youth for her cousin and a romance develops.

References: Reviewed issue July 22, 1927, page 224.

Advertising: Inside front cover, May 6; insert, July 22, 1927.

BELOVED ROGUE, THE. Produced by Feature Prod., Inc. Distributed by United Artists Corp. Released, March 12, 1927. Star, John Barrymore. Director, Alan Crosland. Scenarist, Paul Bern. Cameraman, Joseph August. Length, 9,380 feet.

Theme: Costume drama recording the romantic adventures of the vagabond poet, Francois Villon.

References: Reviewed issue March 25, 1927, page 1060.

Advertising: Two page insert, May 22, 1926; 20, Jan. 7; 4 page insert, Feb. 25; 1004-5, Mar. 25, 1927.

Newspaper Displays: Page 1377, Apr. 15, 1927.

Window Displays: Page 1457, Apr. 22, 1927.

BEWARE OF WIDOWS. Produced and distributed by Universal Pictures Corp. Released, June 19, 1927. Starring Laura La Plante with Bryant Washburn. Director, Wesley Ruggles. Scenarist, Beatrice Van. Cameraman, Gilbert Warrenton. Length, 5,670 feet.

Theme: From the play by Owen Davis. Farce-comedy of girl who jilts fiance and her trouble in regaining him, as he is sought by other women.

References: Reviewed issue May 6, 1927, page 1682.

Advertising: Pages 1870, Apr. 24; 2634, June 5; 798, Sept. 4, 1926; 232-33, Apr. 8; 1502-3, Apr. 29, 1927.

BIRDS OF PREY. Produced and distributed by Columbia Pictures Corp. Released, March 20, 1927. Star, Priscilla Dean with Hugh Allan. Director, William James Craft. Scenarist, Dorothy Howell. Cameraman, J. O. Taylor. Length, 6,008 feet.

Theme: Adapted from story by Geo. Bronson Howard. Melodrama of the underworld. Gang of crooks discover prominent banker has a criminal record and demand a price for their silence. Girl member of gang falls in love with banker's son. Earthquake climax in which gang is killed clears way for romance.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926.

BITTER APPLES. Produced and distributed by Warner Brothers. Released, April 23, 1927. Starring Monte Blue with Myrna Loy. Director and scenarist, Harry Hoyt. Cameraman, Hal Mohr. Length, 5,463 feet.

Theme: Melodrama. From novel by Harold MacGrath. Girl marries banker's son for revenge.

because failure of bank caused her father to commit suicide. Love interferes with her plan.

References: Reviewed issue May 6, 1927, page 1683.

Advertising: Pages 1983, May 1; 2630, June 12; 2917, June 26; 6, July 3; 185, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3, 1927.

BLACK DIAMOND EXPRESS, THE. Produced and distributed by Warner Bros. Released, June 4, 1927. Starring Monte Blue with Edna Murphv, Myrtle Stedman, Claire McDowell, Carroll Nye and William Demarest. Director, Howard Bretherton. Scenarist, Harvey Gates. Cameraman, Conrad Wells. Length, 5,803 feet.

Theme: Railroad romance. Story of an engineer and a society girl whose car crashes into his engine. They fall in love, but difference in position for a time keeps them apart. When the man she marries is killed by bandits, they realize their love and are married.

References: Advertising: Pages 1984, May 1; 2631, June 12; 2917, June 26; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114-15, June 3, 1927.

BLAZING DAYS. Produced and distributed by Universal Pictures Corp. Released, March 27, 1927. Star, Fred Humes. Director, William Wyler. Adaptors, Robert Hill and Geo. H. Plympton. Cameraman, Al Jones. Length, 4,639 feet.

Theme: Western drama. Deals with cattlemen's war against sheep herders. Hero effects reformation of lawless town after much conflict.

BLIND ALLEYS. Produced and distributed by Paramount. Released, March 12, 1927. Starring Thomas Meighan with Evelyn Brent and Greta Nissen. Director, Frank Tuttle. Scenarist, Emmett Crozier. Cameraman, Alvin Wyckoff. Length, 5,597 feet.

Theme: Story by Owen Davis. Romantic drama built around separation of young married couple who become reunited after various adventures in New York.

References: Reviewed issue March 11, 1927, page 881.

Advertising: Insert, Dec. 4; 2464, Dec. 31, 1926.

BLOOD SHIP, THE. Produced and distributed by Columbia Pictures Corp. Released, August 10, 1927. Starring Hobart Bosworth with Jacqueline Logan and Richard Arlen. Director, George B. Seitz. Scenarist, Fred Myton. Cameraman, J. O. Taylor and Harry Davis. Length, 6,843 feet.

Theme: Melodrama of sea with brutal shipper shanghaiing crew and punishing them until he gets his just deserts.

References: Reviewed issue August 5, 1927, page 400.

Advertising: Insert, May 6; 1900-01, May 20; 2259, June 10; 2401, June 24; 2594-95, July 1; 3 page insert, July 15; 159, July 22, 1927.

BORDER BLACKBIRDS. Produced by Leo Maloney Prod. Distributed by Pathe. Released, August 28, 1927. Star and director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Edward Kull. Length, 5,326 feet.

Theme: Western drama of Canadian border. Hero, implicated in murder of girl's brother, wends his way through a mass of difficulties, proves his innocence, captures the guilty ones and wins the girl.

References: Reviewed issue Sept. 9, 1927, page 785.

Advertising: Insert, Sept. 2, 1927.

BREED OF COURAGE. Produced and distributed by Film Booking Offices. Released, August 7, 1927. Starring Ranger (dog) with Jeanne Morgan and Sam Nelson. Director, Howard Mitchell. Adaptor, F. A. E. Pine. Cameraman, Mack Stengler. Length, 4,910 feet.

Theme: Dramatic dog story. Deals with girl who comes to claim lands of her parents, killed in a feud. Plot revolves around the revival of this feud and the manner in which the girl is saved by loyalty of her dog.

BROADWAY DRIFTER, THE. Produced and distributed by Excellent Pictures Corp. Released April 1, 1927. Star, George Walsh with Dorothy Hall. Director, Bernard McEveety. Length 5,912 feet.

Theme: Drama of Broadway. Wild youth, cut adrift by his father, calls into play his athletic ability to enable him to make his way. Opens health school for girls and falls in love with pupil. Saves her from fortune hunter and is reunited with father.

BROADWAY NIGHTS. Produced by Robert Kane. Distributed by First National. Released, May 15, 1927. With Lois Wilson and Sam Hardy. Director, Joseph C. Boyle. Adaptor, Forrest Halsey. Cameraman, Ernest Haller. Length, 6,765 feet.

Theme: Romantic drama of the theatre. Actress, after being disillusioned over partner's character, becomes reconciled when he reforms.

References: Reviewed issue May 13, 1927, page 1852.

Advertising: Page 176, July 22, 1927.

BRONCHO BUSTER, THE. Produced and distributed by Universal Pictures Corp. Released, May 1, 1927. Star, Fred Humes. Director, Ernest Laemmle. Scenarist, William Lester. Cameraman, Al Jones. Length, 4,687 feet.

Theme: Western melodrama. Aristocratic southerner comes West with his granddaughter and famous horse, with which he hopes to rehabilitate his fortune. Hero saves horse from destruction and exposes villain.

BRONCHO TWISTER, THE. Produced and distributed by Fox Film Corp. Released, March 13, 1927. Star, Tom Mix. Director, Orville Dull. Scenarist, John Stone. Cameraman, Dan Clark. Length, 5,435 feet.

Theme: Story by Adela Rogers St. John. Western; hero fights and beats cattle and land thieving neighbor and wins stepdaughter.

References: Reviewed issue April 1, 1927, page 1190.

Advertising: Insert, May 8, 1927.

BRUTE, THE. Produced and distributed by Warner Bros. Released, April 30, 1927. Starring Monte Blue with Leila Hyams. Director, Irving Cummings. Scenarist, Harvey Gates. Cameraman, Abe Freed. Length, 6,901 feet.

Theme: Melodrama. Cowboy is disillusioned when he discovers girl he loves works in dance-hall, but denouement proves she had good reason and they become reconciled.

References: Reviewed issue April 29, 1927, page 1585.

Advertising: Pages 1982, May 1; 2342, May 15; 2730, June 12; 2917, June 26; 6, July 3; 185, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 1407, Apr. 22; 2050, May 27; 2114-15, June 3, 1927.

BUGLE CALL, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released, August 6, 1927. Starring Jackie Coogan with Claire Windsor and Herbert Rawlinson. Director, Edward Sedgwick. Scenarist, Josephine Lovett. Cameraman, Andre Barlatier. Length, 5,821 feet.

Theme: Romantic tale of Indians and adventure. Deals with life in a frontier cavalry post in the early 70's. Story of the heart of a motherless child, a bugle boy, and a stepmother, who tries to supplant the mother who lived in his memory.

References: Advertising: Insert, May 27; 489, Aug. 19, 1927.

BULLDOG PLUCK. Produced by Bob Custer Prod. Distributed by Film Booking Offices. Released, June 12, 1927. Star, Bob Custer. Director, Jack Nelson. Adaptors, Evanne Blaisdell and Made-line Matzen. Length, 5,013 feet.

Theme: Western drama. Ranchman, proprietor of gambling house, is on the level in his dealings. He is brought into conflict with the lawless element of the town. Heads vigilance party and fights opposing band of thugs.

BUSH LEAGUER, THE. Produced and distributed by Warner Bros. Released, August 20, 1927. Starring Monte Blue with Clyde Cook, Leila Hyams, William Demarest and Richard Tucker. Director, Howard Bretherton. Scenarist, Harvey Gates. Cameraman, Norbert Brodin. Length, 6,281 feet.

Theme: Comedy-drama of young garage owner and bush leaguer who wins place with coast league club, pitches his club to a pennant under adverse conditions, overthrows the crooked gamblers and wins the girl of his choice.

References: Reviewed issue Sept. 9, 1927, page 783.

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CABARET. Produced and distributed by Paramount. Released, March 26, 1927. Starring Gilda Gray with Tom Moore and Chester Conklin. Director, Robert G. Vignola. Scenarist, Betty Gardner. Cameraman, Harry A. Fischbeck. Length, 6,947 feet.

Theme: Story by Owen Davis. Melodrama involving a murder—with dancer saving her brother from being framed.

References: Reviewed issue April 8, 1927, page 1274.

Advertising: Insert, Dec. 4; 2465, Dec. 31, 1926; 1093, Apr. 1; 1300, Apr. 15; 1404, Apr. 22, 1927.

Lobby Displays: Page 391, Aug. 5, 1927.

CABARET KID, THE. Produced by Gainsborough Pictures, Ltd. Distributed by Artlee Pictures Corp. Released, June 1, 1927. Featuring Betty Balfour and George Hackathorne. Director, Graham Cutts. Cameraman, Hal Young. Length, 7,752 feet.

Theme: Melodrama. Girl taken from convent by man posing as her father is used as a decoy in French cabaret. With the aid of English boy she escapes after a series of adventures and is reunited with aunts when true relationship is established.

CALIFORNIA. Produced and distributed by Metro-Goldwyn-Mayer. Released, May 7, 1927. Starring Tim McCoy with Dorothy Sebastian, Marc Mac Dermott and Frank Currier. Director, W. S. Van Dyke. Scenarist, Frank Davis. Cameraman, Clyde de Vinna. Length, 4,912 feet.

Theme: Story by Peter B. Kyne. The war with Mexico serves to bring together American officer and Mexican senorita, the former all ardent and the latter defiant because of the fact that their countries are at war. Coincident with the American victory is the successful conquest by the "gringo" of the girl's heart.

References: Reviewed issue July 8, 1927, page 60.

CALLAHANS AND THE MURPHYS, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released, June 18, 1927. With Marie Dressler, Polly Moran, Sally O'Neil and Lawrence Gray. Director, George Hill. Scenarist, Frances Marion. Cameraman, Ira Morgan. Length, 5,875 feet.

Theme: Romantic comedy of Irish families who are ever quarreling, but who make up and bless the romance of their children.

References: Reviewed issue July 22, 1927, page 223.

Advertising: Insert, June 5; insert, July 10; insert, July 17; insert, July 24; insert, July 31; insert, Aug. 14; 802, Sept. 4, 1926; front cover, also page 2324, June 17; front cover, June 24; 2585, July 1; insert, July 8; insert, Aug. 5, 1927.

Exploitation: Page 214, July 22, 1927.

CAPTAIN SALVATION. Produced by Cosmopolitan Prod. Distributed by Metro-Goldwyn-Mayer. Released, May 14, 1927. With Lars Hanson, Pauline Starke, Marceline Day and Ernest Torrence. Director, John S. Robertson. Scenarist, Jack Cunningham. Cameraman, Wm. Daniels. Length, 7,395 feet.

Theme: Melodrama of the sea. Adaptation of the novel by Frederick William Wallace. Divinity student forsakes pulpit for the sea, forgoes his faith and becomes aide of a much feared skipper. His regeneration is brought about through unfortunate girl he befriends. After her death he is reunited with his sweetheart.

References: Reviewed issue July 8, 1927, page 59.

Advertising: Insert, June 5; insert, July 10; insert, July 17; insert, July 24; insert, July 31; insert Aug. 14; 802, Sept. 4, 1926; 1742, May 13; insert, May 20; front cover also page 2324, June 17, 1927.

Newspaper Displays: Page 597, Aug. 26, 1927.

CASEY AT THE BAT. Produced and distributed by Paramount. Released, March 5, 1927. Starring Wallace Beery with Ford Sterling, ZaSu Pitts and Sterling Holloway. Director, Monte Brice. Scenarist, Jules Furthman. Adaptors, Reginald Morris and Monte Brice. Cameraman, Barney McGill. Length, 6,040 feet.

Theme: Comedy of small-town ball-player with a reputation of being the Babe Ruth of his day. Signs with the New York Giants; is framed and goes back home to sweetheart.

References: Reviewed issue April 15, 1927, page 1374.

Advertising: One page insert, Apr. 17; insert, Dec. 4; 2285, Dec. 18; 2465, Dec. 31, 1926; 271, Jan. 28; insert, Feb. 11; 1092-93, Apr. 1; 1215, Apr. 8; 1301, Apr. 15; insert, May 6, 1927.

CATCH AS CATCH CAN. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, June 1, 1927. Star, William Fairbanks. Director, Charles Hutchison. Scenarist, L. V. Jefferson. Cameraman, James Brown. Length, 5,000 feet.

Theme: Drama of love and athletics. Discredited baseball manager takes the blame for another man's misdeeds. Acting as reporter later, he is able to clear himself and uncovers a band of crooks, wins a job and a girl.

CHAIN LIGHTNING. Produced and distributed by Fox Film Corp. Released, August 14, 1927. Starring Buck Jones with Dione Ellis and Ted McNamara. Director and scenarist, Lambert Hillyer. Cameraman, Reginald Lyons. Length, 5,333 feet.

Theme: Western melodrama. Story of a ranchman who runs down a band of cattle rustlers who have stolen his favorite horse. Wins the girl who is also loved by leader of band.

References: Advertising: Insert, May 20, 1927.

CHILDREN OF DIVORCE. Produced and distributed by Paramount. Released, April 2, 1927. Starring Clara Bow and Esther Ralston with Gary Cooper, Einar Hanson and Norman Trevor. Director, Frank Lloyd. Scenarists, Hope Loring and Louis D. Lighton. Cameraman, Victor Milner. Length, 6,662 feet.

Theme: Story by Owen Johnson. Romantic drama of two convent-bred girls—one unspoiled, the other flighty, who work out their romantic destinies and happiness.

References: Reviewed issue May 6, 1927, page 1682.

Advertising: Insert, Dec. 4, 1926; 271, Jan. 28; 2 page insert, Mar. 11; 2 page insert, Mar. 25; 1092, Apr. 1; 1300, Apr. 15; 1404, Apr. 22; insert, May 6; insert, May 13, 1927.

CIRCUS ACE, THE. Produced and distributed by Fox Film Corp. Released, June 26, 1927. Starring Tom Mix and Tony (horse) with Natalie Joyce. Director, Ben Stoloff. Scenarist, Jack Jungmeyer. Cameraman, Dan Clark. Length, 4,810 feet.

Theme: Western drama. Chance meeting of ranchman and little circus performer develops romance. Most of action takes place under the big top and leads through the clean-up of a gang of political crooks.

References: Reviewed issue June 24, 1927, page 2456.

CLAW, THE. Produced and distributed by Universal Pictures Corp. Released, June 12, 1927. Starring Norman Kerry and Claire Windsor with Arthur Edmund Carewe. Director, Sidney Olcott. Scenarist, Charles Logue. Cameraman, John Stumar. Length, 5,252 feet.

Theme: From novel by Cynthia Stockley. Drama of infatuation of girl for married man, love for her by the hero, and a war which finally straightens out the tangle.

References: Reviewed issue June 3, 1927, page 2227.

Exploitation: Page 391, Aug. 5, 1927.

CLIMBERS, THE. Produced and distributed by Warner Bros. Released, May 14, 1927. Starring Irene Rich with Forrest Stanley, Clyde Cook and Myrna Loy. Director, Paul Stein. Scenarist, Tom Gibson. Cameraman, Frank Kesson. Length, 6,621 feet.

Theme: From the play by Clyde Fitch. Drama, Spanish noblewoman is banished to New Spain where she becomes powerful figure through ruthless rule of plantation, but falls in love with carefree bandit.

References: Reviewed issue May 13, 1927, page 1849.

Advertising: Pages 1982, May 1; 2630, June 12; 6, July 3; 185, July 17; 634, Aug. 21, 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 1407, Apr. 22; 2050, May 27; 2114, June 3, 1927.

CLOSED GATES. Produced and distributed by Sterling Pictures Corp. Released, June 1, 1927. With Johnny Harron, Jane Novak, Lucy Beaumont, Sidney De Grey and Leroy Mason. Director, Phil Rosen. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 5,515 feet.

Theme: Having been turned out of his home, reckless youth enlists in war. In an engagement, he loses his memory and is reported missing. He marries nurse under assumed name, and she helps him to recover his memory.

References: Reviewed issue June 3, 1927, page 2226.

Advertising: Pages 2396, Dec. 25, 1926; 2328, June 17, 1927.

CLOWN, THE. Produced and distributed by Columbia Pictures Corp. Released, June 20, 1927. With Johnnie Walker, Dorothy Revier and William V. Mong. Director, Wm. James Craft. Scenarist, Harry O. Hoyt. Cameraman, Norbert Brodin. Length, 5,470 feet.

Theme: Circus drama. Circus owner, unjustly sent to prison, escapes after eighteen years and saves his daughter's happiness from the man who ruined his life.

CODE OF THE COW COUNTRY. Produced by Action Pictures, Inc. Distributed by Pathe. Released, June 19, 1927. Star, Buddy Roosevelt. Director, Oscar Apfel. Scenarist, Betty Burbridge. Cameraman, Ray Ries. Length, 4,512 feet.

Theme: New foreman on ranch loves girl, whose brother hates him bitterly. The brother's subjection to a gang of villains is broken by the hero, who incidentally clears up the misunderstanding that separates him from the girl. Western drama.

References: Reviewed issue July 15, 1927, page 131.

Advertising: Insert, May 6, 1927.

COLLEEN. Produced and distributed by Fox Film Corp. Released, July 3, 1927. With Madge Bellamy, Charles Norton, Ted McNamara, J. Farrell Macdonald, Sammy Cohen and Marjorie Beebe. Director, Frank O'Connor. Scenarist, Randall H. Faye. Cameraman, Geo. Schneidermann. Length, 5,301 feet.

Theme: Irish-American comedy-drama. A story of Irish hearts and racing horses. Deals with the son of impoverished lord who is in love with the daughter of wealthy neighbors. Their love making under difficulties and constant squabbles of parents form basis of action.

References: Advertising: Pages 1764-65, May 13, 1927.

CONVOY. Produced by Robert Kane. Distributed by First National. Released, April 24, 1927. With Dorothy Mackaill, Lowell Sherman, Lawrence Gray, William Collier, Jr. and Ian Keith. Director, Joseph C. Boyle. Scenarist, Willis Goldbeck. Cameraman, Ernest Haller. Length, 7,724 feet.

Theme: Adapted from "The Song of the Dragon" by John Taintor Foote. Drama of naval participation in Great War—with American girl frustrating enemy plotting and saving the fleet.

References: Reviewed issue May 20, 1927, page 1968.

Advertising: Pages 372, Feb. 4; 460, Feb. 11; insert, Mar. 25; 1328-29, Apr. 16; 1428, Apr. 22; 1518, Apr. 29; 1772, May 13; 2049, May 27, 1927.

Exploitation: Pages 1265, Apr. 8; 2288, June 10; 128, July 15, 1927.

Lobby Displays: Page 391, Aug. 5, 1927.

COUNTRY DOCTOR, THE. Produced by DeMille Pictures Corp. Distributed by Pathe. Released, Aug. 22, 1927. With Rudolph Schildkraut, Junior Coghlan, Virginia Bradford and Frank Marion. Director, Rupert Julian. Scenarist, Beulah Marie Dix. Cameraman, FEVERELL MARLEY. Length, 7,500 feet.

Theme: Self sacrifice of country doctor, who incurs the enmity of the town's leading citizen. But when this man's son needs medical attention, Amos braves a terrific snowstorm, ascending the mountain to treat the seriously injured lad.

References: Reviewed issue Sept. 9, 1927, page 786.

COWARD, THE. Produced and distributed by Film Booking Offices. Released, August 21, 1927. Starring Warner Baxter with Sharon Lynn and Freeman Wood. Director, Alfred Raboch. Scenarists, Edfrid Bingham and Enid Hibbard. Cameraman, Jules Cronjager. Length, 5,093 feet.

Theme: Drama with Canadian northwoods background. Involved in a scandal, wealthy young man goes to Northwoods, and finds himself. He returns, whips his enemy and wins the girl.

References: Advertising: Pages 1804, May 20; 2323, 2333, June 17; 95, July 15, 1927.

CRADLE SNATCHERS. Produced and distributed by Fox Film Corp. Released, June 5, 1927. With Louise Fazenda and Dorothy Phillips. Director, Howard Hawks. Scenarist, Sarah Y. Mason. Cameraman, L. Wm. O'Donnell. Length, 6,281 feet.

Theme: Adapted from stage play. Farce-comedy of domestic complication with three wives teaching their philandering husbands a lesson in kind.

References: Reviewed issue June 10, 1927, page 2294.

Advertising: Pages 2519, Nov. 28; 2740, Dec. 12, 1925; 239, Jan. 16; 653, Feb. 6; 1775, Apr. 17; 2 page insert, May 8; 2623, June 5; 2833, June 19; 2923, June 26; 191, July 17; 282, July 24; 552, Aug. 14; 1061, Sept. 18; 1435, Oct. 16; 1641, Oct. 30, 1926; 1111, Apr. 1; 2 page insert, Apr. 29; 1629, May 6, 1927.

Newspaper Displays: Page 392, Aug. 5, 1927.

CRUEL TRUTH, THE. Produced and distributed by Sterling Pictures Corp. Released, July 10, 1927. With Hedda Hopper, Hugh Allan and Constance Howard. Director, Phil Rosen. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 5,167 feet.

Theme: Romantic drama of a youthful appearing mother who goes through tortures to preserve her beauty that she might win the heir to a large fortune. She yields her claim to him when he falls in love with her daughter.

References: Reviewed issue August 12, 1927, page 462.

Advertising: Page 2396, Dec. 25, 1926.

CYCLONE OF THE RANGE. Produced and distributed by Film Booking Offices. Released, April 24, 1927. Starring Tom Tyler with Frankie Darro. Director, Robert DeLacy. Scenarists, Arthur Statter and F. A. E. Pine. Cameraman, Nick Musuraca. Length, 4,818 feet.

Theme: Western. Cowpuncher's brother is murdered and culprit gets away. Cowpuncher sets out to get him and does so after many trials and tribulations.

References: Reviewed issue May 6, 1927, page 1683.

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DANCE MAGIC. Produced by Robert Kane. Distributed by First National. Released, June 12, 1927. With Ben Lyon, Pauline Starke and Sam Hardy. Director, Victor Halperin. Scenarist, Adelaide Heilbron. Cameraman, Ernest Haller. Length, 6,588 feet.

Theme: Adapted from story by Clarence Buddington Kelland. Girl not allowed to dance in childhood, becomes a sensation on Broadway. She escapes a scandal when the manager is murdered and she is won by rich youth.

References: Reviewed issue August 19, 1927, page 529.

Advertising: Pages 2497, July 1; 24, July 8; 176, July 22, 1927.

DARING DEEDS. Produced by Duke Worne. Distributed by Rayart Pictures Corp. Released, May, 1927. Star, Billy Sullivan. Director, Duke Worne. Scenarist, George W. Pyper. Cameraman, Ernest Smith. Length, 5,101 feet.

Theme: Comedy-drama. Young flyer displeases his dad, an aeroplane manufacturer. The youth leaves home in search of adventure. Develops romance with daughter of an inventor, and saves her father from a man bent on ruining him. He wins airplane race and government contract.

DEARIE. Produced and distributed by Warner Bros. Released, June 18, 1927. Starring Irene Rich with William Collier, Jr., Edna Murphy, Douglas Gerrard, Anders Randolph and Richard

Tucker. Director, Archie Mayo. Scenarist, Anthony Coldeway. Cameraman, Virgil Miller. Length 5,897 feet.

Theme: Story by Carolyn Wells. Mother is forced to work in night club to support son in college who believes he has literary ability. He writes novel which is rejected by publisher-friend of mother. She intercedes, is misunderstood by son, but they are brought together, when son accidentally shoots her.

References: Reviewed issue June 24, page 2455.

Advertising: Pages 1983, May 1; 2630, June 12; 6, July 3; 187, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3; 104, July 15, 1927.

DESIRED WOMAN, THE. Produced and distributed by Warner Bros. Released, August 27, 1927. Starring Irene Rich with William Russell, William Collier, Jr. and Douglas Gerrard. Director, Michael Curtiz. Scenarist, Anthony Coldeway. Cameraman, Conrad Wells. Length, 6,408 feet.

Theme: Romantic drama of the desert. Soldier's wife, bored by surroundings, rejects love of two young lieutenants, wins freedom from hard hearted husband and finds happiness in London marriage.

References: Reviewed issue July 16, 1927, page 860.

DEVIL'S SADDLE, THE. Produced by Charles R. Rogers. Distributed by First National. Released, July 10, 1927. Star, Ken Maynard with Kathleen Collins. Director, Albert Rogell. Adapter, Marion Jackson. Cameraman, Ross Fisher. Length, 5,488 feet.

Theme: Western drama. Concerns the early lives of Hopi Indians. Evolves around the invasion of their lands by prospectors. Hero is center of plot of gang of lawless whites to convince Indians he killed one of their number. Finally clears himself.

References: Advertising: Page 106, July 15, 1927.

DON DESPERADO. Produced by Leo Maloney Prod. Distributed by Pathe. Released, May 8, 1927. Starring Leo Maloney with Eugenia Gilbert, Frederick Dana and Whitehorse. Director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Ben White. Length, 5,804 feet.

Theme: Western melodrama. Difficulties besetting deputy in his endeavors to keep the law in primitive Western town.

References: Reviewed issue May 6, 1927, page 1677.

Advertising: Insert, Apr. 15; insert, May 6, 1927.

DOWN THE STRETCH. Produced and distributed by Universal Pictures Corp. Released, May 29, 1927. With Marian Nixon, Robert Agnew and Otis Harlan. Director, King Baggot. Scenarist, Curtis Benton. Cameraman, John Stumar. Length, 6,910 feet.

Theme: From Gerald Beaumont's Red Book Magazine story "The Money Rider." Race track melodrama with youth suffering to keep down weight before big race which he wins.

References: Reviewed issue April 22, 1927, page 1461.

Advertising: Pages 1870, Apr. 24; 2149, May 8; 2634, June 5; 798, Sept. 4, 1926.

DRUMS OF THE DESERT. Produced and distributed by Paramount. Released, June 4, 1927. With Warner Baxter. Director, John Waters. Scenarist, John Stone. Cameraman, C. E. Schoenbaum. Length, 5,907 feet.

Theme: Western drama adapted from Zane Grey's "Desert Bound." Tale of the Navajo reservation. Hero befriends tribe when group of thieves try to force them off their lands. Almost loses respect of sweetheart, but triumphs after a series of adventures.

References: Advertising: Insert, Apr. 17; Pages 2465, Dec. 31, 1926; 1301, Apr. 15; insert May 6, 1927.

Lobby Displays: Page 521, Aug. 19, 1927.

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EAGER LIPS. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, August 15, 1927. Star, Pauline Garon. Director, Wilfred Noy. Scenarist, Adele Buffington. Cameramen, Ted Tetzlaff and Ernest Miller. Length, 6,208 feet.

Theme: Dramatic version of life about a Coney Island sideshow. Story of young owner of show and a dancer, who is protected by older performer from advances of more wealthy and unscrupulous operator.

References: Advertising: Page 1151, Sept. 25, 1926.

ENCHANTED ISLAND, THE. Produced and distributed by Tiffany Prod. Released, March 15, 1927. With Henry B. Walthall and Charlotte Stevens. Director, William G. Crosby. Scenarist, John Neville. Cameraman, Jos. Dubray. Length, 4,857 feet.

Theme: Romantic drama with Pacific Isle background. Father and daughter are shipwrecked and live on desert isle. Later, three other men are washed ashore and, to protect the girl, father disguises her as boy. They finally discover her identity, and after much conflict handsome youth wins her love.

References: Advertising: Pages 2934, June 26; 105, July 10; insert, Nov. 6, 1926; insert, July 22, 1927.

EVENING CLOTHES. Produced and distributed by Paramount. Released, March 19, 1927. Starring Adolphe Menjou with Virginia Valli, Noah Beery and Louise Brooks. Director, Luther Reed. Scenarist, John McDermott. Cameraman, Fred Rosson. Length, 6,287 feet.

Theme: Paris locale. Light comedy of a gay bounder who finds adventure and romance in evening clothes, his creditors having taken his other togs away from him.

References: Reviewed issue April 8, 1927, page 1276.

Advertising: Page 2465, Dec. 31, 1926.

EYES OF THE TOTEM. Produced by H. C. Weaver Prod. Distributed by Pathe. Released, May 15, 1927. With Tom Santschi and Wanda Hawley. Director, W. S. Van Dyke. Adaptation, E. C. Maxwell. Cameraman, Abe Sholtz. Length, 6,228 feet.

Theme: Her husband murdered by a man whose eyes she cannot forget, wife determines to

seek him out by posing as beggar. He eventually passes by her way and the woman secures her long-sought revenge.

References: Reviewed issue May 13, 1927, page 1851.

Advertising: One page insert, Apr. 22, 1927.

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FACE VALUE. Produced and distributed by Sterling Pictures Corp. Released, August 1, 1927. With Fritzie Ridgeway, Gene Gowing and Jack Mower. Director, Robert Florey. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 4,393 feet.

Theme: Drama of post-war misfortune. War-hero whose face has been marred suffers from self-consciousness. Returning home, his life is one of misery. Misunderstands his sweetheart's attitude but friend brings them together.

References: Advertising: Page 2396, Dec. 25, 1926.

FASHIONS FOR WOMEN. Produced and distributed by Paramount. Released, March 26, 1927. Starring Esther Ralston with Raymond Hatton and Einar Hanson. Director, Dorothy Arzner. Scenarist, Percy Heath. Adaptors, Jules Furthman and Herman J. Mankiewicz. Cameraman, H. Kinley Martin. Length, 6,296 feet.

Theme: From the play "The Girl of the Hour." Romantic drama of cigarette girl who impersonates a beautiful model and finds adventure and happiness.

References: Reviewed issue April 15, 1927, page 1374.

Advertising: Two page insert, Apr. 17; insert, Dec. 4; 2465, Dec. 31, 1926; 1216, Apr. 8; 1300, Apr. 15; 1404, Apr. 22; insert, May 6, 1927.

Exploitation: Page 2288, June 10, 1927.

FAST AND FURIOUS. Produced and distributed by Universal Pictures Corp. Released, June 12, 1927. Star, Reginald Denny with Barbara Worth, Claude Gillingwater and Lee Moran. Director, Melville Brown. Adaptor, Raymond Cannon. Cameraman, Arthur Todd. Length, 5,684 feet.

Theme: Farce-comedy of amateur auto driver who, mistaken for professional, enters big race and wins it. Also wins girl.

References: Reviewed issue July 22, 1927, page 221.

Advertising: Page 2334, June 17, 1927.

FIGHTIN' COMEBACK, THE. Produced by Action Pictures, Inc. Distributed by Pathe. Released, April 3, 1927. Starring Buddy Roosevelt with Richard Neill, and Clara Horton. Director, Tenny Wright. Scenarist, Frank L. Ingraham. Cameraman, Ray Ries. Length, 4,415 feet.

Theme: Western melodrama. From the story "The Sun Dance Kid." Cowboy, cheated by crooked gambler steals the latter's roll and escapes. In Mexico, he becomes leader of band of thugs. Gets them to reform, and wins girl, who returns gambler's money. The money proved counterfeit and they receive reward.

References: Reviewed issue April 1, 1927, page 1189.

FIGHTING EAGLE, THE. Produced by DeMille Pictures Corp. Distributed by Pathe. Released, August 29, 1927. Starring Rod La Rocque with Phyllis Haver, Julia Faye, Sally Rand and Sam De Grass. Director, Donald Crisp. Adaptation and continuity, Douglas Z. Doty. Cameraman, Arthur Miller. Length, 8,002 feet.

Theme: Adaptation of "The Exploits of Brigadier Gerard" by A. Conan Doyle. Romantic drama of innkeeper who falls in love with spy during reign of Napoleon and saves his emperor after much misunderstanding.

References: Reviewed issue Sept. 2, 1927, page 714.

Advertising: One page insert, July 1; insert, Aug. 5; insert, Aug. 12, 1927.

FIGHTING HOMBRE, THE. Produced by Bob Custer Prod. Distributed by Film Booking Offices. Released, May 1, 1927. Star, Bob Custer. Director, Jack Nelson. Scenarists, Evanne Blasdale and Madelaine Matzen. Cameraman, Ernest Miller. Length, 4,624 feet.

Theme: Western drama. Deals with the struggle of young westerner to clear his employer's daughter of a crime and his efforts to rescue her from abductors.

FIGHTING THREE, THE. Produced and distributed by Universal Pictures Corp. Released, July 3, 1927. Starring Jack Hoxie with Armand Kaliz, Olive Hasbrouck and Buck Connor. Director, Albert Rogell. Scenarist, William Lester. Cameraman, William Nobles. Length, 4,167 feet.

Theme: Western. Cowboy's love for show girl leads him into trouble and near death because of crime committed but villain is exposed.

References: Reviewed issue May 6, 1927, page 1678.

FIREMEN, SAVE MY CHILD. Produced and distributed by Paramount. Released, August 1, 1927. Starring Wallace Beery and Raymond Hatton with Josephine Dunn and Tom Kennedy. Director, Edward Sutherland. Scenarists, Monte Brice and Tom Geraghty. Cameraman, H. Kinley Martin. Length, 5,399 feet.

Theme: Comedy of two firemen and their antics in extricating themselves from troublesome situations.

References: Reviewed issue Oct. 21, 1927, page 1266.

Advertising: Pages 2465, Dec. 31, 1926; insert, May 13; insert, May 27; 80, July 15; 565, Aug. 26, 1927.

FOR LADIES ONLY. Produced and distributed by Columbia Pictures Corp. Released, July 20, 1927. With Jacqueline Logan and John Bowers. Directors, Henry Lehrman and Percy Pembroke. Adaptor, Ernest S. Pagano. Cameraman, J. O. Taylor. Length, 5,507 feet.

Theme: Comedy of modern business. From the story "Down With Women," by George F. Worts. Manager dismisses all female help determined to carry on business without women. Resultant confusion forms basis of plot. Develops romance with private secretary.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926.

FOR THE LOVE OF MIKE. Produced by Robert Kane. Distributed by First National. Released, July 31, 1927. With Ben Lyon, George Sidney, Ford Sterling, Claudette Colbert and Hugh

Cameron. Directors, Frank Capra and Joe Boyle. Scenarist, Leland Hayward. Cameraman, Ernest Haller. Length, 6,588 feet.

Theme: Drama of college life. Baby abandoned on doorstep of tenement district is adopted by three old men. Later is sent to college. Conflict of his affections between childhood sweetheart and girl of different station forms the plot.

References: Advertising: Page 439, Aug. 12, 1927.

FOURTH COMMANDMENT, THE. Produced and distributed by Universal Pictures Corp. Released, March 20, 1927. Starring Belle Bennett with Mary Carr, Henry Victor, June Marlowe and Robert Agnew. Director and scenarist, Emory Johnson. Cameraman, Arthur Todd. Length, 6,863 feet.

Theme: Mother love drama. Love of mother for son arouses jealousy of son's wife. The wife leaves home when he refuses to put his mother out. When her own son is grown, she finds herself faced with the cruelty of a jealous wife.

References: Reviewed issue Oct. 30, 1926, page 1686.

Advertising: Pages 1452-53, Oct. 16; 1827, Nov. 13; 1993, Nov. 27, 1926; 640-41, Feb. 25; 932-33, Mar. 18, 1927.

Exploitation: Page 48, July 8, 1927.

FRAMED. Produced and distributed by First National. Released, June 19, 1927. Star, Milton Sills. Director, Charles J. Brabin. Adaptation and continuity, Mary O'Hara. Cameraman, Charles Van Enger. Length, 5,282 feet.

Theme: Laid in France and Brazil. Melodrama of self-sacrificing hero, who finds reward after overcoming seemingly insurmountable obstacles.

References: Reviewed issue July 1, 1927, page 2566.

Advertising: Page 176, July 22, 1927.

FRISCO SALLY LEVY. Produced and distributed by Metro-Goldwyn-Mayer. Released, April 2, 1927. With Sally O'Neil, Roy D'Arcy, Charles Delaney and Tenen Holtz. Director, William Beaudine. Scenarist, Alfred A. Cohn. Adaptor, Vernon Smith. Cameraman, Max Fabian. Length, 6,900 feet.

Theme: Romantic comedy based upon conflicts in home of Jewish-Irish family.

References: Reviewed issue April 22, 1927, page 1464.

Advertising: Insert, June 5; insert, July 10; insert, July 17; insert, July 24; insert, July 31; insert, Aug. 14, 1926; insert, July 8, 1927.

FRONTIERSMAN, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released, June 11, 1927. Starring Tim McCoy with Claire Windsor. Director, Reginald Barker. Scenarist, L. G. Rigby. Cameraman, Clyde de Vinna. Length, 4,982 feet.

Theme: Western drama. Based on a story of the times of Andrew Jackson and the Creek Indian War. Deals with the capture of Jackson's ward by the Indians and her rescue by the hero.

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GALLOPING THUNDER. Produced by Bob Custer Prod. Distributed by Film Booking Offices. Released, July 24, 1927. Starring Bob Custer with Ann Sheridan and J. P. Lockley. Director, Scott Pembroke. Scenarists, Bert Foster and George Morgan. Length, 4,691 feet.

Theme: Western drama. Deals with the purloining of a shipment of gold by a suave crook and its recovery by a gallant cowboy after a series of adventures.

GOOD AS GOLD. Produced and distributed by Fox Film Corp. Released, June 12, 1927. Starring Buck Jones with Frances Lee. Director, Scott Dunlap. Scenarist, Jack Jungmeyer. Cameraman, Reginald Lyons. Length, 4,545 feet.

Theme: Western melodrama. Rightful heir to mine finally gains same through series of adventures.

References: Reviewed issue June 17, 1927, page 2372.

GREAT MAIL ROBBERY, THE. Produced and distributed by Film Booking Offices. Released, August 15, 1927. Starring Theodore Von Eltz with Jeanne Morgan and Lee Shumway. Director, George B. Seitz. Scenarist, Peter Milne. Cameraman, Joseph Walker. Length, 6,504 feet.

Theme: Melodrama of train bandits and the marines. Plot is built around the work of the Marines defending the mails against a band of robbers and the ultimate round-up of the band.

References: Advertising: Pages 1804, May 20; 2323, 2333, June 17; 94, July 15; 250-51, July 22, 1927.

GRINNING GUNS. Produced and distributed by Universal Pictures Corp. Released, May 22, 1927. Star, Jack Hoxie. Director, Albert Rogell. Scenarist, Grover Jones. Cameraman, William Nobles. Length, 4,689 feet.

Theme: Western. Hero aids publisher of weekly in small town to get out his paper despite opposition of town boss. There is romance between publisher's daughter and hero.

References: Reviewed issue May 6, 1927, page 1681.

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HANDS OFF. Produced and distributed by Universal Pictures Corp. Released, June 19, 1927. Starring Fred Humes with Helen Foster and Buck Connor. Director, Ernst Laemmle. Scenarists, Geo. H. Plympton and Wm. Lester. Adaptor, Robt. F. Hill. Cameraman, Al. Jones. Length, 4,773 feet.

Theme: Western drama. Concerns struggles of cowboy to protect girl who is left claim to mine by her father.

HARD-BOILED HAGGERTY. Produced by Wid Gunning. Distributed by First National. Released, August 21, 1927. Star, Milton Sills with Molly O'Day. Director, Charles Brabin. Scenarist, Carey Wilson. Cameraman, Sol Polito. Length, 7,443 feet.

Theme: Action laid in France. Comedy-drama of aviator who is a fighting demon in the sky. Has adventures and romance while taking A. W. O. L.

References: Reviewed issue Sept. 9, 1927, page 783.

HARD FISTS. Produced and distributed by Universal Pictures Corp. Released, April 24, 1927. Star, Art Acord. Director, William Wyler. Scenarist, William Lester. Cameraman, Edwin Linden. Length, 4,387 feet.

Theme: Western melodrama. Cowboy plays unwilling part in "framed" horse race, and is threatened with murder charge. He is successful in clearing himself and winning a wife.

HEART OF MARYLAND, THE. Produced and distributed by Warner Bros. Released, July 23, 1927. Starring Dolores Costello with Jason Robards and Helene Costello. Director, Lloyd Bacon. Scenarist, Graham Baker. Cameraman, Hal Mohr. Length, 5,868 feet.

Theme: Civil War melodrama based on Belasco's play. Celebrated characters of the war portrayed. Girl of the Southern aristocracy finds herself torn between love for her native State and for a young man who decided to espouse cause of the North.

References: Advertising: Pages 1985, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050-51, May 27; 2114, June 3; 104, July 15, 1927.

HEART OF SALOME, THE. Produced and distributed by Fox Film Corp. Released, May 8, 1927. With Alma Rubens, Walter Pidgeon, Holmes Herbert, Barry Norton and Robert Agnew. Director, Victor Schertzinger. Scenarist, Randall H. Faye. Cameraman, Glen McWilliams. Length, 5,617 feet.

Theme: Romantic melodrama of girl who escapes crook's dominion and finds romance and peace with American youth.

References: Reviewed issue June 17, 1927, page 2369.

Advertising: Page 231, Apr. 8, 1927.

HEART OF THE YUKON, THE. Produced by H. C. Weaver Prod. Distributed by Pathe. Released, May 29, 1927. With Anne Cornwall, John Bowers, Russell Simpson and Frank Campeau. Director, W. S. Van Dyke. Scenarist, E. C. Maxwell. Cameramen, Abe Scholtz and Dave H. Smith. Length, 6,562 feet.

Theme: Quest for a lost parent and of an impostor who takes his place. Girl is saved from villain's evil propensities by young miner and finds her father.

References: Reviewed issue May 27, 1927, page 2090.

HEART THIEF, THE. Produced by Metropolitan Pictures Corp. Distributed by Pathe. Released, May 2, 1927. With Joseph Schildkraut, Lya de Putti and Robert Edeson. Director, Nils Olaf Chrisander. Scenarist, Sonya Levien. Adaptor, Gladys Unger. Cameraman, Henry Cronjager. Length, 6,035 feet.

Theme: Screen version of Lajos Biro's play "The Highwayman." Love drama. Young man is commissioned to injure woman he loves. When he discovers what he is about he turns on those who hired him and saves the girl from their treachery.

References: Reviewed issue July 1, 1927, page 2563.

Advertising: Pages 1618-19, May 6; 1746, May 13, 1927.

HEAVEN ON EARTH. Produced and distributed by Metro-Goldwyn-Mayer. Released, March 5, 1927. With Renee Adoree and Conrad Nagel. Director, Phil Rosen. Scenarist, Harvey Gates. Cameraman, John Arnold. Length, 6,301 feet.

Theme: Romantic war drama. Youth, whose life has been mapped out for him, tires of the restraint and revolts. Meets gypsy girl and joins band. They are separated, but finally brought together by the war. With peace they find happiness.

References: Advertising: Insert, June 5; insert, July 10; insert, July 17; insert, July 24; insert, July 31; insert, Aug. 14, 1927.

HELD BY THE LAW. Produced and distributed by Universal Pictures Corp. Released, April 10, 1927. With Johnnie Walker, Marguerite De La Motte and Ralph Lewis. Director, Edward Laemmle. Scenarist, Charles Logue. Cameraman, Jackson Rose. Length, 6,929 feet.

Theme: Mystery melodrama, based on the conviction of an innocent man through circumstantial evidence. His daughter succeeds in getting evidence which incriminates the real murderer as her father is about to be executed.

References: Reviewed issue March 25, 1927, page 1059.

Advertising: Pages 798, Sept. 4, 1926; 364-65, Feb. 4, 1927.

HERO ON HORSEBACK, A. Produced and distributed by Universal Pictures Corp. Released, July 10, 1927. Starring Hoot Gibson with Ethelyne Claire, Dan Mason and Eddie Hearn. Director, Del Andrews. Adaptors, Arthur Statter and Mary Alice Scully. Cameraman, Ed. Neumann. Length, 5,551 feet.

Theme: Western. From Peter B. Kyne's "Bread Upon the Waters." Happy-go-lucky cowboy goes broke and finally becomes banker. He exposes crooked cashier and saves his benefactor.

HEY, HEY, COWBOY! Produced and distributed by Universal Pictures Corp. Released, April 3, 1927. Star, Hoot Gibson. Director and scenarist, Lynn Reynolds. Cameraman, Harry C. Neuman. Length, 5,378 feet.

Theme: Western. Serio-comic tale of range war between two irascible cattle owners. Young detective settles trouble and marries daughter of one of the combatants.

References: Reviewed issue April 15, 1927, page 1373.

HIDDEN ACES. Produced by Louis T. Rogers. Distributed by Pathe. Released, August 7, 1927. Star, Charles Hutchison. Director, Howard Mitchell. Scenarist, John F. Natteford. Cameraman, Leon Shamroy. Length, 4,620 feet.

Theme: Melodrama. Jewels, smuggled into the country, cause man and girl to get on their trail. They think each other crooks and are suspected as such. After a series of difficulties, they obtain their object and enough evidence to send the rightful crooks to jail. They are revealed as government agents.

References: Reviewed issue Sept. 2, 1927, page 714.

HIGH HAT. Produced by Robert Kane. Distributed by First National. Released, March 13, 1927. With Ben Lyon, Mary Brian, Sam Hardy and Lucien Prival. Director, James A. Creelman. Scenarists, Jas. A. Creelman and Melville Baker. Cameraman, Wm. Schurr. Length, 6,190 feet.

Theme: Comedy-drama of an extra and his girl, a co-worker in one of the Hollywood studios. Fellow extra plays false and the girl is implicated in a theft. Hero recovers the stolen property, his girl's attention and the good graces of the studio lords.

References: Reviewed issue May 13, 1927, page 1851.

Advertising: Page 1239, Apr. 8, 1927.

Exploitation: Page 2447, June 24, 1927.

HILLS OF PERIL. Produced and distributed by Fox Film Corp. Released, May 1, 1927. Star, Buck Jones. Director, Lambert Hillyer. Scenarist, Jack Jungmeyer. Cameraman, Reginald Lyons. Length, 4,943 feet.

Theme: Western Melodrama featuring the clean-up of a band of bootlegging villains.

References: Reviewed issue May 13, 1927, page 1850.

Advertising: Page 1239, Apr. 8, 1927.

Exploitation: Page 2447, June 24, 1927.

HIS DOG. Produced by De Mille Pictures Corp. Distributed by Pathe. Released, July 25, 1927. With Joseph Schildkraut, Julia Faye, Robert Edeson and Sally Rand. Director, Karl Brown. Adaptation and continuity, Olga Printzlau. Cameraman, Fred Westerberg. Length, 6,788 feet.

Theme: Human interest drama. Based on Albert Payson Terhune's story. Deals with the regeneration of social outcast through the love and devotion of his dog.

References: Reviewed issue Oct. 28, 1927, page 1345.

HIS FIRST FLAME. Produced by Mack Sennett. Distributed by Pathe. Released, May 8, 1927. Starring Harry Langdon with Ruth Hiatt and Natalie Kingston. Director, Harry Edwards. Scenarists, Arthur Ripley and Frank Capra. Cameramen, Wm. Williams and Ernie Crockett. Length, 4,700 feet.

Theme: Comedy of boobish youth whose sweetheart is stolen away from him by his fire chief uncle. But he wins her back.

References: Reviewed issue May 20, 1927, page 1666.

Advertising: One page insert, Mar. 27, 1926; one page insert, Apr. 22, 1927.

HORSESHOES. Produced by Monty Banks Enterprises. Distributed by Pathe. Released, April 17, 1927. Starring Monty Banks with Ernie Wood, Henry Barrows and Jean Arthur. Director, Clyde Bruckman. Scenarists, Monty Banks and Charles Horan. Cameraman, James Diamond. Length, 5,668 feet.

Theme: Fresh from law school, hero meets heroine, whom he aids in contesting a will with his resultant victory due to the hero's unswerving faith in the good-luck magnet—the horse shoe.

References: Reviewed issue April 15, 1927, page 1373.

Advertising: Two page insert, Apr. 8; one page insert, May 6, 1927.

HULA. Produced and distributed by Paramount. Released, August 27, 1927. Starring Clara Bow with Clive Brook. Director, Victor Fleming. Adapter, Doris Anderson. Scenarist, Ethel Doherty. Cameraman, Wm. Marshall. Length, 5,862 feet.

Theme: Romantic drama with triangle tendencies. Heroine falls in love with married man and wins him after complications are eliminated.

References: Reviewed issue Sept. 16, 1927, page 859.

Advertising: Insert, May 13; insert, May 27; 80, July 15; 418, Aug. 12, 1927.

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INTERFERIN' GENT, THE. Produced by Action Pictures, Inc. Distributed by Pathe. Released, August 21, 1927. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Scenarist, Betty Burbridge. Cameraman, Ray Ries. Length, 4,864 feet.

Theme: Western drama. Youthful cowman poses as brother to girl owner of ranch because he sees her in difficulties. He foils man who would defraud her of her ranch, and real brother backs him up for his chivalry. He wins the girl's good graces and hand.

References: Reviewed issue Sept. 9, 1927, page 785.

IN THE FIRST DEGREE. Produced and distributed by Sterling Pictures Corp. Released, April 15, 1927. With Alice Calhoun, Bryant Washburn, Trilby Clark, Gareth Hughes and Gayne Whitman. Director, Phil Rosen. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 5,428 feet.

Theme: Drama based on wrongful conviction of man through circumstantial evidence. Secretary to wealthy man, in love with employer's daughter, has a rival in the man's powerful associate. The man is murdered and secretary unjustly convicted. He is finally cleared when real murderer confesses.

References: Advertising: Page 2396, Dec. 25, 1926.

IRISH HEARTS. Produced and distributed by Warner Bros. Released, May 21, 1927. Starring May McAvoy with Jason Robards, Warner Richmond and Kathleen Key. Director, Byron Haskin. Scenarist, Graham Baker. Cameraman, Virgil Miller. Length, 5,597 feet.

Theme: Comedy-melodrama of colleen in love with wastrel who jilts her; she finds happiness with man more worthy of her love.

References: Reviewed issue June 10, 1927, page 2294.

Advertising: Pages 1982, May 1; 2630, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3, 1927.

IS THAT NICE? Produced and distributed by Film Booking Offices. Released, March 6, 1927. Star, George O'Hara. Director, Del Andrews. Length, 4,501 feet.

Theme: Newspaper comedy-drama. Burlesque on newspapers and political controversies. Action revolves around young reporter's efforts to recover proof-sheets of a libelous story he has written about the town's political boss.

References: Advertising: Page 439, Feb. 11, 1927.

IS ZAT SO? Produced and distributed by Fox Film Corp. Released, May 15, 1927. With George O'Brien and Edmund Lowe. Director, Alfred Green. Scenarist, Philip Klein. Cameraman, George Schneidermann. Length, 6,950 feet.

Theme: From stage play. Comedy-drama of prizefighter who is "wisecracked" into winning the championship by his manager. Both win their sweethearts.

References: Reviewed issue May 27, 1927, page 2089.

Advertising: Pages 1148, Mar. 13; 1775, Apr. 17; two page insert, May 8; 2622, June 5; 2382, June 19; 2923, June 26; 191, July 17; 282, July 24; 552, Aug. 14; 1061, Sept. 18; 1435, Oct. 16; 1641, Oct. 30; 1926; 1322-23, Apr. 15; 1415, Apr. 22, 1927.

Newspaper Displays: Page 284, July 29, 1927.

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KID SISTER, THE. Produced and distributed by Columbia Pictures Corp. Released, July 5, 1927. With Marguerite de la Motte and Malcolm McGregor. Director, Ralph Graves. Scenarist, Dorothy Howell. Cameraman, J. O. Taylor. Length, 5,477 feet.

Theme: Backstage drama. Adapted from "The Lost House." Shows the ladies of the ensemble at work and play. Sister love theme. Deals with the efforts of older sister, a chorine, to protect her kid sister from the lure of the big town.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926.

KNOCKOUT REILLY. Produced and distributed by Paramount. Released, April 16, 1927. Starring Richard Dix with Mary Brian and Jack Renault. Director, Malcolm St. Clair. Scenarists, Pierre Collings and Kenneth Ralsbeck. Cameraman, Edw. Cronjager. Length, 7,080 feet.

Theme: Comedy melodrama of prize ring. From the Albert Payson Terhune story, "The Hunch." Steel worker becomes fighter, is framed by opponent on the eve of a fight and is railroaded to prison. While there he trains on the rock pile and has his revenge upon release when he knocks out his old enemy, now the wearer of the championship belt.

References: Reviewed issue May 6, 1927, page 1679.

Advertising: Insert, Dec. 4; 2464, Dec. 31, 1926; 271, Jan. 28; insert, also page 433, Feb. 11; 919, Mar. 18; 1093, Apr. 1; 1300, Apr. 15; 1403-04, Apr. 22; 1494, Apr. 29; insert, May 6, 1927.

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LADIES AT EASE. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, August 30, 1927. Star, Pauline Garon. Director, Jerome Storm. Scenarist, Robt. Wagner. Cameraman, Ernest Miller. Length, 5,800 feet.

Theme: Comedy enacted against a background of fashions and behind the scenes of a musical comedy. Two models in modiste shop vamp boy friends of famous sister team. They are discharged, but in working out their revenge finally land on stage.

References: Advertising: Page 1151, Sept. 25, 1926.

LADIES, BEWARE. Produced and distributed by Film Booking Offices. Released, June 26, 1927. Starring George O'Hara with Nola Luxford and Mario Carillo. Director, Charles Giblyn. Adaptor, Enid Hibbard. Cameraman, Jules Cronjager. Length, 4,900 feet.

Theme: Society crook drama. Deals with the efforts of two bands of crooks to steal a famous ruby. Hero, reformed by former sweetheart, captures real thief.

LADYBIRD, THE. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, July 15, 1927. Star, Betty Compson. Director, Walter Lang. Scenarist, John Natteford. Cameramen, Ernest Miller and Ted Tetzlaff. Length, 6,568 feet.

Theme: Crook melodrama. Leaving home of her guardian, girl unwittingly poses as member of gang of crooks. Aids police in rounding up the band.

LAND BEYOND THE LAW, THE. Produced by Charles R. Rogers. Distributed by First National. Released, June 5, 1927. Star, Ken Maynard. Director, Harry J. Brown. Adaptor, Marion Jackson. Cameraman, Sol Polito. Length, 6,157 feet.

Theme: Lone hand representing authority of the state brings a degenerate region into a semblance of virtue by annihilating rustlers. He wins girl whose possessions were almost seized by the thieving element.

References: Reviewed July 15, 1927, page 132.

Advertising: Page 2262, June 10, 1927.

LAST OUTLAW, THE. Produced and distributed by Paramount. Released, July 2, 1927. Star, Gary Cooper with Betty Jewel and Jack Luden. Director, Arthur Rosson. Scenarists, John Stone and J. Walter Ruben. Cameraman, Jas. Murray. Length, 6,032 feet.

Theme: Western melodrama. Cowboy rescues heroine from runaway, gets mixed up in fight between girl's brother and crooked judge. Cleans up band of crooks and is made mayor.

References: Advertising: Insert, Dec. 4, 1926; 1301, Apr. 15; insert, May 6, 1927.

LIGHTNING. Produced and distributed by Tiffany Prod. Released, July 15, 1927. With Jobyna Ralston and Robert Frazer. Director, James McKay. Adaptor, John Natteford. Cameraman, Geo. Stevens. Length, 6,049 feet.

Theme: Story by Zane Grey. Western in which two show girls meet two cowboys, deceive them, are punished when later they meet on the desert, but are saved in a terrific sandstorm and all ends happily.

References: Reviewed issue, Sept. 30, 1927, page 1001.

Advertising: Pages 1911, May 2; insert, June 6, 1925; 2934, June 26; 105, July 10; insert, Nov. 6, 1926; insert, July 22, 1927.

LITTLE ADVENTURESS, THE. Produced by De Mille Pictures Corp. Distributed by Pathe. Released, April 11, 1927. Starring Vera Reynolds with Victor Varconi, Phyllis Haver and Theodore Kosloff. Director, William de Mille. Adaptation and continuity, Clara Beranger. Cameraman, Charles Boyle. Length, 6,200 feet.

Theme: Comedy of matrimonial errors. Based on A. A. Milne's play, "The Dover Road." Story of two elopements—of an artist and bachelor, whose ideas on marriage are changed after a series of events.

References: Advertising: Page 1410, Apr. 22, 1927.

LITTLE FIREBRAND, THE. Produced by Hurricane Film Co. Distributed by Pathe. Released, July 3, 1927. Star, Edith Thornton. Director, Charles Hutchinson. Scenarist, Frederic Chapin. Length, 4,615 feet.

Theme: Comedy-Drama. Millionaire appoints young lawyer guardian of madcap daughter during his supposed absence. She resents conditions, makes him all the trouble she can, but finally yields to love for young overseer.

References: Reviewed issue Dec. 12, 1925, page 2845.

LONESOME LADIES. Produced and distributed by First National. Released, July 3, 1927. With Anna Q. Nilsson and Lewis Stone. Director, Joseph Henaberry. Scenarist, Winifred Dunn. Cameramen, Sol Polito and Al Green. Length, 5,718 feet.

Theme: Domestic drama featuring triangle situation with other woman endeavoring to intrigue married man.

References: Reviewed, Aug. 12, 1927, page 462.

LONG PANTS. Produced by Harry Langdon Corp. Distributed by First National Pictures, Inc. Released, April 10, 1927. Star, Harry Langdon. Director, Frank Capra. Scenarist, Robert Eddy. Cameramen, Elgin Lessley and Glenn Kershner. Length, 5,550 feet.

Theme: Comedy of rustic youth who falls hard for a vamp and forgets his village sweetheart. He returns to her when he is brought to a realization of his folly.

References: Reviewed, issue April 8, 1927, page 1275.

Advertising: Pages 372, Feb. 4; 460, Feb. 11; insert, Mar. 25; 1330, Apr. 15; 1427, Apr. 22; 1772, May 6; 1906-08, May 20; 2046-47, May 27; 2260-61 June 10, 1927.

Exploitation: Pages 49, July 8; 283, July 29, 1927.

LOST AT THE FRONT. Produced by John McCormick. Distributed by First National. Released, May 29, 1927. With Charles Murray and George Sidney. Director, Del Lord. Scenarist, Hampton Del Ruth. Cameraman, Jas. Van Trees. Length, 5,255 feet.

Theme: Comedy of antics at the front with policeman and bartender getting into all kinds of adventures.

References: Reviewed issue June 24, 1927, page 2457.

Advertising: Insert, Mar. 25; 1428, Apr. 22; 1516-17, Apr. 29; 1648-49, May 6; 1772, May 13; 2049, May 27; 176, July 22, 1927.

Exploitation: Page 282, July 29, 1927.

Newspaper Displays: Page 456, Aug. 12, 1927.

LOST LIMITED, THE. Produced by Harry J. Brown. Distributed by Rayart Pictures Corp. Released, April, 1927. Star, Reed Howes. Director, J. P. McGowan. Scenarist, Henry R. Symonds. Cameraman, Walter Griffen. Length, 5,264 feet.

Theme: Railroad drama. Story of the regeneration of rich man's son. Ne'er-do-well youth demonstrates his courage and proves his right to confidence of his dad, president of a railroad.

LOVE MAKES 'EM WILD. Produced and distributed by Fox Film Corp. Released, March 6, 1927. With Sally Phipps and Johnny Harron. Director, Albert Ray. Scenarist, Harold Shumate. Cameraman, Chester Lyons. Length, 5,508 feet.

Theme: Believing he has but few days to live because of weak heart, office worm concludes to live a wild and riotous life. With another man, he throws up his job and they register at hotel as men of leisure. He develops into roaring lion and develops superiority complex.

References: Reviewed issue April 29, 1927, page 1585.

Advertising: Pages 1061, Sept. 18; 1435, Oct. 16; 1441, Oct. 30, 1926; 1230, Apr. 8, 1927.

LOVE OF SUNYA, THE. Produced by The Swanson Producing Corp. Distributed by United Artists Corp. Released, March 5, 1927. Star, Gloria Swanson. Director, Albert Parker. Scenarist, Earle Browne. Cameraman, Robert Martin. Length, 7,311 feet.

Theme: Based on play "The Eyes of Youth." Romantic drama of girl who is able to make happy choice of husband by peering into future.

References: Reviewed issue March 25, 1927, page 1056.

Advertising: Page 18, Jan. 7; 2044-45, May 27, 1927.

Newspaper Displays: Page 1963, May 20, 1927.

LOVERS? Produced and distributed by Metro-Goldwyn-Mayer. Released, April 9, 1927. Starring Ramon Novarro with Alice Terry and Edward Connelly. Director, John M. Stahl. Scenarist, Douglas Furber and Sylvia Thalberg. Cameraman, Max Fabian. Length, 5,291 feet.

Theme: Romance. Adapted from "The World and His Wife." Spanish locale. Two young lives rising triumphant over the besmirching influence of gossip.

References: Reviewed issue June 10, 1927, page 2296.

Advertising: Pages 1742, May 13; front cover, also 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

Exploitation: Page 2367, June 17, 1927.

LOVE THRILL, THE. Produced and distributed by Universal Pictures Corp. Released, May 8, 1927. Starring Laura La Plante with Tom Moore, Bryant Washburn and Jewelyn Lee. Director, Millard Webb. Adaptor, Marion Orth. Cameraman, Gilbert Warrenton. Length, 6,038 feet.

Theme: Farce-comedy of girl who tries to help daddy in business and succeeds, in addition acquiring a husband.

References: Reviewed issue June 17, 1927, page 2371.

Advertising: Pages 1905, May 2; 2597, May 30; 2775, June 6, 1925; 1870, Apr. 24; 2148, May 8; 2635, June 5; 799, Sept. 4, 1926; 550-51, Feb. 18, 1927.

LURE OF THE NIGHT CLUB, THE. Produced and distributed by Film Booking Offices. Released, May 20, 1927. Starring Viola Dana with Robert Ellis. Director, Tom Buckingham. Scenarist, Buckleigh Fritz Oxford. Cameraman, Robert Newhard. Length, 5,770 feet.

Theme: Drama of night club life. Country girl becomes famous entertainer. Is torn between love of boyhood sweetheart and Broadway manager. Manager proves himself the worthier man.

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- MME. POMPADOUR.** Produced by British National Pictures, Ltd. Distributed by Paramount. Released, August 13, 1927. Starring Dorothy Gish with Antonio Moreno. Director, Herbert Wilcox. Scenarist, Frances Marion. Cameraman, Roy Overbaugh. Length, 7,180 feet.
 Theme: Based on play of same name. Romantic drama of favorite of court of Louis XV.
 References: Reviewed issue August 12, 1927, page 461.
 Advertising: Pages 460, Aug. 7; 2472, Dec. 31, 1926; insert, May 27; 80, July 15, 1927.
- MADAME WANTS NO CHILDREN.** Produced by Fox in Germany. Distributed by Fox Film Corp. Released, April 3, 1927. With Maria Corda. Director, Alexander Korda. Scenarist, Bela Belasz. Cameraman, Theo. Sparkohl and Robt. Baberski. Length, 5,415 feet.
 Theme: Sophisticated comedy-drama dealing with home-yearning bachelor who picks a jazz crazed mate. Has happy ending.
 References: Reviewed issue April 8, 1927, page 1274.
 Advertising: Page 1230, Apr. 8, 1927.
- MAN FROM HARDPAN, THE.** Produced by Leo Maloney Prod. Distributed by Pathe. Released, March 6, 1927. Starring Leo Maloney with Eugenia Gilbert and Paul Hurst. Director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Vernon Walker. Length, 5,814 feet.
 Theme: Western. Hero-wanderer inherits management and half interest in ranch. Escaped convict takes his place but ultimately is thwarted.
 References: Reviewed issue March 11, 1927, page 886.
 Advertising: Pages 727, Mar. 4; insert, Apr. 15, 1927.
- MAN POWER.** Produced and distributed by Paramount. Released, July 9, 1927. Star, Richard Dix with Mary Brian. Director, Clarence Badger. Adaptors, Ray Harris and Sam Mintz. Scenarist, Louise Long. Cameraman, Ed. Cronjager. Length, 5,617 feet.
 Theme: Comedy-drama of luckless youth who demonstrates he has good stuff in him when the opportunity arrives to prove himself a hero.
 References: Reviewed issue August 12, 1927, page 464.
 Advertising: Insert, June 3; insert, June 17; insert, Aug. 19, 1927.
- MARRIED ALIVE.** Produced and distributed by Fox Film Corp. Released, July 17, 1927. With Margaret Livingston, Matt Moore and Lou Tellegen. Director, Emmett Flynn. Scenarist, Gertrude Orr. Cameraman, Ernest Palmer. Length, 4,557 feet.
 Theme: Satirical comedy-drama of marriage. Story of a man with polygamous inclinations and a professor with polygamous theories. The professor falls in love with one of rascal's four wives and changes his ideas.
 References: Pages 239, Jan. 16; 653, Feb. 6; 1775, Apr. 17; one page insert, May 8; 2623, June 5, 2833, June 19; 2023, June 26; 191, July 17; 282, July 24; 522, Aug. 14; 1061, Sept. 18; 1435, Oct. 16; 1641, Oct. 30, 1926; 231, Apr. 8, 1927.
- MATINEE LADIES.** Produced and distributed by Warner Bros. Released, April 9, 1927. Starring May McAvoy with Malcolm McGregor and Hedda Hopper. Director, Byron Haskin. Scenarist, Graham Baker. Cameraman, Frank Kesson. Length, 6,352 feet.
 Theme: Law student and cigarette girl fall in love, but she is sought by wealthy bootlegger. The temptation of riches and position against poverty and love besets her, but she chooses love.
 References: Reviewed issue April 22, 1927, page 1462.
 Advertising: Pages 1984, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 1406, Apr. 22; 2050, May 27; 2114, June 3, 1927.
- MEDDLIN' STRANGER, THE.** Produced by Action Pictures, Inc. Distributed by Pathe. Released, June 12, 1927. Star, Wally Wales. Director, Richard Thorpe. Scenarist, C. B. Booth. Cameraman, Ray Ries. Length, 4,575 feet.
 Theme: Western drama. Lone hero saves girl from death and her father from financial ruin.
 References: Reviewed issue June 10, 1927, page 2293.
 Advertising: Insert, May 6, 1927.
- MEN OF DARING.** Produced and distributed by Universal Pictures Corp. Released, June 5, 1927. Starring Jack Hoxie with Ena Gregory and Francis Ford. Director, Albert Rogell. Adaptation and continuity, Marion Jackson. Cameraman, William Nobles. Length, 6,159 feet.
 Theme: Western. Villain, seeking control of Dakota gold fields, attempts to ward off pioneers, but is defeated.
 References: Reviewed issue April 1, 1927, page 1190.
 Advertising: Pages 930-31, Mar. 18; 994-95, Mar. 25; 1306-7, Apr. 15, 1927.
- METROPOLIS.** Produced by UFA Productions. Distributed by Paramount. Released, August 13, 1927. Special Cast. Director, Fritz Lang. Cameramen, Karl Freund and Gunther Rittau. Length, 8,039 feet.
 Theme: Pictures a city a thousand years from now. The rich live on top of the earth, while the workers' homes are deep down in the bowels. The master mind of Metropolis has a soulless automaton made and tells it to preach contentment to the workmen. Instead, it advises them to leave their machines and revolt.
 References: Reviewed issue March 18, 1927, page 969.
 Advertising: One page insert, Apr. 17; insert, Dec. 4; 2285, Dec. 18, 1926; 193, Jan. 21; 271, Jan. 28; one page insert, May 13; insert, May 20; insert, May 27; 80, July 15; insert, July 22; 565, Aug. 26, 1927.
- MILLION BID, A.** Produced and distributed by Warner Bros. Released, May 28, 1927. Starring Dolores Costello with Warner Oland, Malcolm McGregor and Betty Blythe. Director, Michael Curtiz. Scenarist, Robt. Dillon. Cameraman, Hal Mohr. Length, 6,310 feet.
 Theme: Melodrama. Girl is forced to marry millionaire she despises. He is lost at sea and she weds young brain specialist; millionaire returns, victim of aphasia, and specialist operates. Operation successful but patient pretends mind still blank, thus insuring happiness of couple.
 References: Reviewed issue June 24, 1927, page 2456.
 Advertising: Pages 1985, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050-51, May 27; 2114, June 3, 1927.

MILLION DOLLAR MYSTERY, THE. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Released, August, 1927. With James Kirkwood and Lila Lee. Director, Charles Hunt. Scenarist, Arthur Hoerl. Cameraman, Ernest Depew. Length, 6,022 feet.

Theme: Mystery drama. Based on the novel. Notorious band of crooks pursue former member, now a man of wealth. One of their number falls in love with the man's daughter. It develops that this man is a member of the Secret Service and he succeeds in bringing the band to justice.

MOCKERY. Produced and distributed by Metro-Goldwyn-Mayer. Released, August 13, 1927. Starring Lon Chaney with Ricardo Cortez and Barbara Bedford. Director, B. Christensen. Scenarist, Bradley King. Cameraman, M. Gerstad. Length, 5,957 feet.

Theme: Drama of peasant love for countess during the Russian revolution—and his supreme sacrifice for her.

References: Reviewed issue Sept. 2, 1927, page 713.

Advertising: Page 489, Aug. 19, 1927.

MODERN DAUGHTERS. Produced by Trem Carr. Distributed by Rayart Pictures Corp. Released, May, 1927. With Edna Murphy and Bryant Washburn. Director, Charles Hunt. Scenarist, J. S. Woodhouse. Cameraman, Ernest Depew. Length, 5,401 feet.

Theme: Drama of the younger generation. Young politician falls in love with modern flapper. Unknowingly, the girl leads him into a tragedy. He is sent to prison on a murder charge, but the girl comes to a realization and saves him.

MOTHER. Produced and distributed by Film Booking Offices. Released, May 1, 1927. Starring Belle Bennett with Crauford Kent and Mabel Julianne Scott. Director, James Leo Meehan. Cameraman, Allen Siegler. Length, 6,934 feet.

Theme: Mother-love drama based on the novel by Kathleen Norris. Deals with the battles of a woman for her husband and son against the insidious influence of jazz and too much prosperity. Through self-sacrifice, mother saves son from marriage with thoughtless flapper and her husband from blonde vampire.

References: Reviewed issue March 18, 1927, page 969.

Advertising: Pages 2427, May 22; 2530, May 29; 1731, Nov. 6, 1927.

MOULDERS OF MEN. Produced and distributed by Film Booking Offices. Released, March 20, 1927. With Conway Tearle, Margaret Morris, Rex Lease and Frankie Darro. Director, Ralph Ince. Adaptation and continuity by Dorothy Yost. Cameraman, Allen Siegler. Length, 6,442 feet.

Theme: Drama dedicated to the Elks. Wealthy physician appointed Secret Service agent attempts to rid his town of evil and vices. Is brought in contact with crippled boy and gangster brother. With aid of Elks the boy is restored to health and physician accomplishes his purpose.

References: Reviewed issue April 1, 1927, page 1188.

Advertising: Pages 2427, May 22; 2530, May 29, 1926.

Exploitation: Page 2449, June 24, 1927.

MOUNTAINS OF MANHATTAN. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, June 3, 1927. With Dorothy Devore and Charles Delaney. Director, James P. Hogan. Scenarist, Herbert C. Clark. Cameraman, Ray June. Length, 5,785 feet.

Theme: Drama of New York's skyline. Ambitious iron worker on skyscraper develops romance with daughter of builder and by his daring exposes crooks who attempt to retard work that a rival contractor might get the job.

References: Reviewed issue June 3, 1927, page 2226.

Advertising: Inside front cover, Apr. 22, 1927.

MR. WU. Produced and distributed by Metro-Goldwyn-Mayer. Released, March 26, 1927. Starring Lon Chaney with Renee Adoree, Gertrude Olmsted, Ralph Forbes and Louise Dresser. Director, William Nigh. Scenarist, Lorna Moon. Cameraman, John Arnold. Length, 7,603 feet.

Theme: Adapted from stage play. Melodrama of Chinese vengeance when mandarin's daughter prefers American's love in preference to a Chinese marriage.

References: Reviewed issue June 3, 1927, page 2225.

Advertising: Pages 1742, May 13; insert, May 20; front cover also 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

Lobby Displays: Pages 2288, June 10; 129, July 15, 1927.

Exploitation: Pages 1958, May 20; 2289, June 10; 2367, June 17; 2448, June 24, 1927.

MYSTERIOUS RIDER, THE. Produced and distributed by Paramount. Released, March 5, 1927. Starring Jack Holt with Betty Jewel, Tom Kennedy and Guy Oliver. Director, John Waters. Scenarists, Fred Myton and Paul Gargan. Cameraman, C. Edgar Schoenbaum. Length, 5,957 feet.

Theme: Western by Zane Grey. Through double-crossing of villain, settlers are in danger of losing land grants, but the hero forces villain to disgorge.

References: Reviewed issue March 25, 1927, page 1058.

Advertising: One page insert, Apr. 17; 1860, Apr. 24; insert, Dec. 4, 1926.

MYSTERY CLUB, THE. Produced and distributed by Universal Pictures Corp. Released, Mar. 13, 1927. With Matt Moore, Edith Roberts, Mildred Harris, Warner Oland and Charles Puffy. Director, Herbert Blache. Scenarist, Helen Broderick. Adaptors, Herbert Blache and Helen Broderick. Cameraman, Jackson Rose. Length, 6,969 feet.

Theme: Millionaire clubmen make a wager that each man can commit a crime without being detected. Baffling and ingenious crimes are committed, and each member suspects the others. President of club is responsible, using members of his reform school. Hero is greatly relieved as he had thought the President's niece the culprit.

References: Reviewed issue Oct. 16, 1926, page 1496.

Advertising: Pages 1870, Apr. 24; 2634, June 5; 798, Sept. 4, 1926.

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NAUGHTY. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, August 15, 1927. Star Pauline Garon. Director and scenarist, Hampton del Ruth. Cameraman, Ernest Miller. Length, 4,667 feet.

Theme: Farce-comedy. Shon girl decides to capture wealthy husband. With her savings makes a flash at seashore hotel. Wealthy young doctor becomes smitten and a real romance develops.

NAUGHTY BUT NICE. Produced by John McCormick. Distributed by First National. Released, June 26, 1927. Star, Colleen Moore. Director, Millard Webb. Scenarist, Carey Wilson. Cameraman, Geo. Folsey. Length, 6,520 feet.

Theme: Romantic comedy of boarding-schoolgirl, who pretends to be married, and who, after cutting up several capers, settles down and weds man of her choice.

References: Reviewed issue July 22, 1927, page 221.

Advertising: Insert, May 1, 1926; 176, July 22, 1927.

Newspaper Displays: Page 216, July 22, 1927.

NAUGHTY NANETTE. Produced and distributed by Film Booking Offices. Released, April 15, 1927. Starring Viola Dana with Patricia Palmer. Director, J. Leo Meehan. Scenarist, Doris Schroeder. Cameraman, Allen Siegler. Length, 5,051 feet.

Theme: Story of two extra girls in the movies. One of them befriends her less fortunate sister and succeeds in reuniting her with wealthy grandfather. After many trying experiences she wins her own chance.

NEST, THE. Produced and distributed by Excellent Pictures Corp. Released, July 1, 1927. Star, Pauline Frederick with Jean Acker and Holmes Herbert. Director, Will Nigh. Scenarist, Chas. E. Whittaker. Length, 7,393 feet.

Theme: From the play. Drama in which self-sacrificing mother becomes rejuvenated in time to rescue her selfish son from the clutches of a gambling house proprietor and a vamp, and her daughter from her own self-indulgence.

References: Reviewed issue Oct. 14, 1927, page 1188.

Advertising: Page 1639, May 6, 1927.

NIGHT BRIDE, THE. Produced by Metropolitan Pictures Corp. Distributed by Pathe. Released, March 28, 1927. Starring Marie Prevost with Harrison Ford, Franklin Pangborn and Robert Edeson. Director, E. Mason Hopper. Scenarist, Fred Stanley. Adaptor, Zelda Sears. Cameraman, Dewey Wrigley. Length, 5,736 feet.

Theme: Comedy. Story deals with self-willed girl, whose refusal to marry her fiancé when she sees him in the arms of her sister just before the nuptials, brings about numerous complications. Quitting her home, she finds refuge in home of woman-hater novelist and romance develops.

References: Reviewed issue April 15, 1927, page 1375.

Advertising: Pages 1220-21, Apr. 8; 1412, Apr. 22, 1927.

NO CONTROL. Produced by Metropolitan Pictures Corp. Distributed by Pathe. Released, April 7, 1927. With Harrison Ford and Phyllis Haver. Director, Scott Sidney. Adaptors, Zelda Sears and Tay Garnett. Cameraman, Georges Benoit. Length, 5,573 feet.

Theme: Comedy of circus and business life. Horse, once bitten by lion, fears jungle monarch. This fear is utilized by means of radio in causing horse to win a race on which depends the happiness of hero and heroine.

References: Advertising: Pages 1743-45, May 13, 1927.

NO MAN'S LAW. Produced by Action Pictures, Inc. Distributed by Pathe. Released, May 1, 1927. Starring Rex (horse) with Barbara Kent, James Finlayson, Oliver Hardy and Theodore Von Eltz. Director, Fred Jackman. Adaptor, Frank Butler. Cameramen, Floyd Jackman and George Stevens. Length, 6,903 feet.

Theme: Western drama. A horse and a reformed bad man combine to defeat avaricious villain who wants girl and her gold mine.

References: Reviewed issue April 29, 1927, page 1586.

Advertising: Two page insert, Apr. 15, 1927.

NOT FOR PUBLICATION. Produced by Ralph Ince Prod. Distributed by Film Booking Office. Released, August 31, 1927. Starring Ralph Ince with Rex Lease and Lucilla Mendez. Director, Ralph Ince. Adaptor, Ewart Adamson. Cameraman, Allen Seigler. Length, 6,140 feet.

Theme: Drama dealing with the importance of newspapers as a factor in the protection of the public against political graft. Western background. Reporter working on murder story finds himself in love with sister of suspected murderer.

References: Advertising: Pages 1804, May 20; 2323, 2333, June 17; 94, July 15, 1927.

NOTORIOUS LADY, THE. Produced by Sam E. Rork. Distributed by First National. Released, March 27, 1927. With Lewis Stone, Barbara Bedford and Francis McDonald. Director, King Baggot. Adaptor, Jane Murfin. Cameraman, Tony Gaudio. Length, 6,040 feet.

Theme: From Sir Patrick Hasting's novel "The River." Adventure melodrama involving a triangle and a woman's self-sacrifice to save her husband.

References: Reviewed issue April 22, 1927, page 1463.

Advertising: Insert, May 1, 1926; 114, Apr. 1; 1242, Apr. 8; 1430, Apr. 22; 1647, May 6, 1927.



ONE CHANCE IN A MILLION. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, April 1, 1927. Star, William Fairbanks. Director, Mason Noel Smith. Scenarist, L. V. Jefferson. Cameraman, James Brown. Length, 5,000 feet.

Theme: Crook melodrama. Deals with gang of jewel thieves. Athletic hero masquerades as gentleman burglar and wins confidence of band. He becomes involved in plans, but finally brings crooks to justice.

ON ZE BOULEVARD. Produced and distributed by Metro-Goldwyn-Mayer. Released, June 25, 1927. With Lew Cody, Renee Adoree, Roy D'Arcy and Dorothy Sebastian. Director, Harry Millarde. Scenarists, Richard Schayer and Scott Darling. Cameraman, Andre Barlatier. Length, 5,671 feet.

Theme: Farce-comedy. Parisian waiter, winning lottery prize, proceeds to make a fool of himself, the money going to his head like wine. However, his sweetheart is the means of bringing him to his senses and saving his money.

References: Reviewed issue August 12, 1927, page 461.

ORCHIDS AND ERMINE. Produced by John McCormick. Distributed by First National. Released, March 6, 1927. Star, Colleen Moore with Jack Mulhall. Director, Alfred Santell. Scenarist, Carey Wilson. Cameraman, Geo. Folsey. Length, 6,734 feet.

Theme: Romantic comedy of phone girl who longs to belong to the upper strata. She succeeds after various adventures.

References: Reviewed issue May 6, 1927, page 1679.

Advertising: Pages 372, Feb. 4; 938, Mar. 18; 3 page insert, Mar. 25; 1240-41, Apr. 8; 1428, Apr. 22; 1772, May 13; 2048, May 27, 1927.

Exploitation: Pages 2288, June 10; 2448, June 24; 391, Aug. 5, 1927.

OUTLAW DOG, THE. Produced and distributed by Film Booking Offices. Released, May 22, 1927. Star, Ranger (dog). Director, J. P. McGowan. Scenarist, F. A. E. Pine. Cameraman, Joseph Walker. Length, 4,727 feet.

Theme: Railroad melodrama. Outlaw dog, befriended by railroad station-master, shows his gratitude by fighting off hoboes who would rob payroll and derail train.

References: Reviewed issue April 8, 1927, page 1275.

OUTLAWS OF RED RIVER. Produced and distributed by Fox Film Corp. Released, May 8, 1927. Star, Tom Mix. Director, Lew Seiler. Scenarist, Harold Shumate. Cameraman, Dan Clark. Length, 5,327 feet.

Theme: Story by Gerald Beaumont. Western melodrama dealing with Ranger's expedition against bandits.

References: Reviewed issue May 6, 1927, page 1684.

Window Displays: Page 2366, June 17, 1927.

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PAID TO LOVE. Produced and distributed by Fox Film Corp. Released, August 14, 1927. With George O'Brien, Virginia Valli, J. Farrell Macdonald, and William Powell. Director, Howard Hawks. Scenarists, Wm. Conselman and Seton I. Miller. Cameraman, L. Wm. O'Connell. Length, 6,888 feet.

Theme: Mythical kingdom romance revolving around king's determination to get his son interested in women.

References: Reviewed issue August 19, 1927, page 527.

Advertising: Pages 1061, Sept. 18; 1435, Oct. 16, 1926; one page insert, May 20; 15, July 8; 91, July 15; 260, July 29; 326, Aug. 5; 433, Aug. 12; 559, Aug. 26, 1927.

PAINTING THE TOWN. Produced and distributed by Universal Pictures Corp. Released, August 7, 1927. With Patsy Ruth Miller, Glenn Tryon, George Fawcett and Max Asher. Director, William Craft. Adaptor, Jos. F. Poland. Cameraman, Allen G. Jones. Length, 6,045 feet.

Theme: Comedy. Young go-getter in small town becomes enamoured of Follies girl and follows to New York. His mechanical genius furnishes new type of automobile, which he tries to sell to Fire Commissioner; the "villain" forestalls his first attempt, but, with the help of Follies girl, he succeeds in his mission.

References: Reviewed issue July 1, 1927, page 2565.

Advertising: Pages 22-23, July 8, 1927.

PAIS IN PERIL. Produced by Action Pictures, Inc. Distributed by Pathe. Released, June 26, 1927. Star, Buffalo Bill, Jr. Director, Richard Thorpe. Scenarist, Walter J. Coburn. Cameraman, Ray Ries. Length, 4,710 feet.

Theme: Western drama. Family in dire straits is elevated to former high position after two wandering cowpunchers have come to their aid and defeated the difficulties that beset them. The hero gets his reward for his praiseworthy tactics when the girl of the family reciprocates his love.

References: Reviewed issue July 15, 1927, page 132.

PAYING THE PRICE. Produced and distributed by Columbia Pictures Corp. Released, April 5, 1927. With Mary Carr, Priscilla Bonner and Marjorie Bonner. Director, David Selman. Scenarist, Dorothy Howell. Cameraman, George Meehan. Length, 5,558 feet.

Theme: Social drama. City notorious for its evil haunts is locale for events that lead up to a climax of murder. Two girls through curiosity visit gilded palace with father and fall victims of notorious characters. Their experiences form basis of action.

References: Reviewed issue June 10, 1927, page 2295.

Advertising: Insert, Apr. 24; 2737, June 12, 1926.

PERCH OF THE DEVIL. Produced and distributed by Universal Pictures Corp. Released, Mar. 6, 1927. With Pat O'Malley, Mae Busch and Jane Winton. Director, King Baggott. Adaptor, Mary O'Hara. Cameraman, Chas. Stumar. Length, 6,807 feet.

Theme: From novel by Gertrude Atherton. Conflict between two women of different social stations for affections and name of newly made wealthy mine owner.

References: Reviewed issue Feb. 4, 1927, page 404.

Advertising: Pages 1870, Apr. 24; 2634, June 5; 799, Sept. 4, 1926.

PHANTOM BUSTER, THE. Produced by Action Pictures, Inc. Distributed by Pathe. Released, August 14, 1927. Star, Buddy Roosevelt. Director, William Bertram. Scenarist, Betty Burbridge. Length, 4,497 feet.

Theme: Western drama. Hero takes the place of his double, who is shot from ambush. By means of his impersonation, he learns many things and is instrumental in rounding up a gang of smugglers.

References: Reviewed issue August 26, 1927, page 594.

PIRATES OF THE SKY. Produced by Arrow Pictures Corp. Distributed by Pathe. Released, May 22, 1927. Starring Charles Hutchison with Wanda Hawley. Director, Charles Andrews. Scenarist, Elaine Wilmot. Cameraman, Leon Shamroy. Length, 4,828 feet.

Theme: Estranged couple work on the same crime, the disappearance of mailplane, and both are successful in getting to the truth of the matter and coming to an understanding. Melodrama.

References: Reviewed issue May 20, 1927, page 1965.

PLEASURE BEFORE BUSINESS. Produced and distributed by Columbia Pictures Corp. Released, April 20, 1927. With Pat O'Malley, Virginia Brown Faire and Max Davidson. Director, Frank B. Strayer. Adaptor, William Branch. Cameraman, J. O. Taylor. Length, 5,569 feet.

Theme: Cigar merchant, in ill health, spends fortune he believes to have been left him by

relative but in reality his daughter's dowry. Upon discovering this he bets his remaining dollars on horse race, thereby winning an amount much larger than the dowry.

References: Reviewed issue June 17, 1927, page 2370.

Advertising: Insert, Apr. 24; 2737, June 12, 1926.

POOR GIRLS. Produced and distributed by Columbia Pictures Corp. Released, May 5, 1927. With Dorothy Revier and Edmund Burns. Director, William James Craft. Scenarist, William Branch. Cameraman, Norbert Brodin. Length, 5,428 feet.

Theme: Drama of night life. Mother love sentiment featured. Mother becomes night club hostess to secure daughter's position in society. Daughter discovers this and leaves home, determined to make her living. Finds herself unable to and when she is saved from scoundrel appreciates mother's sacrifice.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926.

POOR NUT, THE. Produced by Jess Smith Prod., Inc. Distributed by First National. Released, August 7, 1927. With Jack Mulhall and Charlie Murray. Director, Richard Wallace. Scenarist, Paul Schofield. Cameraman, David Kesson. Length, 6,897 feet.

Theme: Adaptation of play. Comedy-drama of college youth with an inferiority complex. Through sympathy of girl and discovering his athletic talents he conquers himself.

References: Reviewed issue July 29, 1927, page 289.

Advertising: Insert, June 3; insert, June 17; 440, Aug. 12; insert, Aug. 19; 569, Aug. 26, 1927.

Exploitation: Page 2449, June 24, 1927.

THE PRAIRIE KING. Produced and distributed by Universal Pictures Corp. Released, May 15, 1927. Star, Hoot Gibson. Director, Reeves Eason. Scenarist, Frank Howard Clark. Cameraman, Harry Neumann. Length, 5,689 feet.

Theme: Western melodrama. Picture starts out in border town during progress of typical Spanish fiesta. Action centers around three persons named as heirs to gold mine, and their efforts to gain possession of the mine.

References: Advertising: Page 1870, Apr. 24, 1927.

PRICE OF HONOR, THE. Produced and distributed by Columbia Pictures Corp. Released, March 5, 1927. With Malcolm McGregor and Dorothy Revier. Director E. H. Griffith. Scenarist, Dorothy Howell. Cameraman, J. O. Taylor. Length, 5,936 feet.

Theme: Drama dealing with the unfairness of circumstantial evidence. Shows the evil done, not only to one man but to his friends and enemies. Romance between niece of man wrongfully convicted and son of judge.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926; 1425, Apr. 22, 1927.

PRINCE OF HEAD WAITERS, THE. Produced by Sam E. Rork. Distributed by First National. Released, July 17, 1927. With Lewis Stone, Lilyan Tashman, Priscilla Bonner, Robert Agnew and Ann Rork. Director, John F. Dillon. Adaptor, Jane Murnin. Cameraman, James Van Trees. Length, 6,400 feet.

Theme: Locale, Paris and New York. Drama of self-sacrifice with father saving youth from himself.

References: Reviewed issue August 5, 1927, page 399.

Advertising: Insert, June 3; insert, June 17; 176, July 22, 1927.

PRINCESS FROM HOBOKEN, THE. Produced and distributed by Tiffany Prod., Inc. Released, March 1, 1927. With Edmund Burns and Blanche Mehaffey. Director, Allan Dale. Scenarist, Sonya Levien. Cameraman, Robt. Martin. Length, 5,419 feet.

Theme: Farce-comedy. Little waitress poses as Russian countess, becomes hostess at cabaret and falls in love with wealthy youth. Renegade Prince exposes her, but she is rescued by lover.

References: Advertising: Pages 570-72, 574, 579, Feb. 18; 1103, Apr. 1; insert, July 22, 1927.

PRINCESS ON BROADWAY, THE. Produced by Dallas M. Fitzgerald Prod. Distributed by Pathe. Released, March 13, 1927. Starring Pauline Garon with Johnny Walker, Dorothy Dwan and Ethel Clayton. Director, Dallas M. Fitzgerald. Scenarist, Doris Schroeder. Cameraman, Jack R. Young. Length, 5,705 feet.

Theme: Waitress in restaurant becomes ambitious for a stage career, which she realizes through friendship of hero, who has part interest in theatrical firm. After season on road she poses as titled Russian and is given star part in Broadway show. Makes a hit and is taken up by society. Thru circumstances is forced to acknowledge real identity and loses society fiancé, but finds happiness with hero.

References: Reviewed issue March 11, 1927, page 883.

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RACING FOOL, THE. Produced by Harry J. Brown. Distributed by Rayart Pictures Corp. Released, August, 1927. Star, Reed Howes. Director, Harry J. Brown. Scenarist, George W. Piper. Cameraman, Ben White. Length, 4,859 feet.

Theme: Comedy-drama of the auto speed track. Son and daughter of rival auto manufacturers fall in love. Their romance brings the two rivals together when the boy wins auto classic.

RAMBLING RANGER, THE. Produced and distributed by Universal Pictures Corp. Released, April 10, 1927. Star, Jack Hoxie. Director, Del Henderson. Scenarist, George Hively. Cameraman, William Nobles. Length, 4,439 feet.

Theme: Western drama. Story concerns the adventures of a cowboy and a baby he has adopted. He rights a wrong against a villainous band of plotters.

RANGE COURAGE. Produced and distributed by Universal Pictures Corp. Released, July 24, 1927. Starring Fred Humes with Gloria Grey and Dick Winslow. Director, Albert Rogell. Adaptors, William Lester and Geo. H. Plympton. Cameraman, Al Jones. Length, 4,388 feet.

Theme: Western melodrama. Cowboy looked upon as a mollycoddle turns the tables on a roughneck band and saves father from disgrace.

RANGE RIDERS. Produced by Ben Wilson. Distributed by Ravart Pictures Corp. Released, April, 1927. Star and director, Ben Wilson. Scenarist, Robert Dillon. Cameraman, Eddie Linden. Length, 4,231 feet.

Theme: Western melodrama. Range rider is sent out to run down a band of thieves. He falls in love with a sister of one of the gang. When the boy is killed by the leader, he starts out in earnest and brings back his man.

RED CLAY. Produced and distributed by Universal Pictures Corp. Released, April 17, 1927. Star, William Desmond. Director, Ernst Laemmle. Scenarist, Charles Logue. Cameraman, Ben Kline. Length, 4,626 feet.

Theme: Western drama. A story of the Indian of today dealing with barrier between the red and white races. Outlines the efforts of Indian chief, a college-trained war hero, to win sister of man he saves from death.

References: Advertising: Pages 2323, Nov. 6; 2687, Nov. 29; 2999, Dec. 13, 1926; 1282, Mar. 28; 1699, Apr. 18, 1927.

RED SIGNALS. Produced and distributed by Sterling Pictures Corp. Released, March 1, 1927. With Eva Novak, Wallace MacDonald and Sylvia Ashton. Director, J. P. McGowan. Scenarist, Burl Armstrong. Cameraman, Herbert Kirkpatrick. Length, 5,032 feet.

Theme: Railroad melodrama. Young detective poses as hobo and fugitive from justice to trap members of vicious gang of train-wreckers and robbers. His disguise complicates romance with engineer's daughter.

References: Advertising: Page 2396, Dec. 25, 1926.

REJUVENATION OF AUNT MARY, THE. Produced by Metropolitan Pictures Corp. Distributed by Pathe. Released, August 8, 1927. Starring May Robson and Phyllis Haver with Harrison Ford and Franklin Pangborn. Director, Erle C. Kenton. Scenarist, Raymond Cannon. Adaptors, Zelda Sears and Anthony Coldewey. Cameraman, Barney McGill. Length, 5,844 feet.

Theme: Comedy adapted from the stage play. Concerns old woman who thinks herself ready for the tomb. With the aid of her nurse and nephew she is rejuvenated into a modern and up-to-date woman.

RESURRECTION. Produced by Inspiration-Edwin Carewe. Distributed by United Artists Corp. Released, March 19, 1927. Starring Rod LaRocque with Dolores Del Rio. Director, Edwin Carewe. Scenarist, Finis Fox. Cameraman, Robert Kurrle. Length, 9,523 feet.

Theme: Story by Count Tolstoy. Russian drama of peasant girl deserted by lover and tried for murder, who, when he returns and wins freedom for her, refuses to marry him because of her great love for him.

References: Reviewed issue April 1, 1927, page 1187.

Advertising: Pages 2472, Dec. 31, 1926; 23, Jan. 7, four page insert, Apr. 8; 1630-31, May 6, 1927.

Lobby Displays: Page 49, July 8, 1927.

Newspaper Displays: Page 2561, July 1, 1927.

RETURN OF BOSTON BLACKIE, THE. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, August 1, 1927. With Raymond Glenn, Corliss Palmer and Strongheart. Director, Harry Hoyt. Scenario and adaptation, Leah Baird. Length, 5,865 feet.

Theme: Society crook drama. Based on Jack Boyle's story. Released from prison, crook determines to go "straight." The scrapes he gets into in avoiding temptation and the mysterious disappearance of diamond necklace, form the basis of plot.

RICH BUT HONEST. Produced and distributed by Fox Film Corp. Released, May 22, 1927. With Nancy Nash. Director, Albert Ray. Scenarist, Randall H. Faye. Cameraman, Sidney Wagner. Length, 5,480 feet.

Theme: Story by Arthur Somers Roche. Comedy-drama dealing with adventures of two shop girls en route to footlights.

References: Reviewed issue May 20, 1927, page 1967.

Advertising: Page 1324, Apr. 15, 1927.

RICH MEN'S SONS. Produced and distributed by Columbia Pictures Corp. Released, May 20, 1927. With Shirley Mason and Ralph Graves. Director, Ralph Graves. Scenarist, Dorothy Howell. Cameraman, Norbert Brodin. Length, 5,854 feet.

Theme: Disinherited son of wealthy man begins to take an interest in things other than his pleasures when he meets young girl owner of steel mill. He saves her from financial ruin by securing his father's signature on contract, which she had sought and been refused.

References: Reviewed issue October 7, 1927, page 1114.

Advertising: Insert, Apr. 24; 2737, June 12, 1926.

RIDERS OF THE WEST. Produced by Ben Wilson. Distributed by Rayart Pictures Corp. Released, March, 1927. Star and director, Ben Wilson. Scenarist, Robert Dillon. Cameraman, Eddie Linden. Length, 4,834 feet.

Theme: Western melodrama. Reformed bandit becomes sheriff and cleans up a lawless town. He saves a silver mine from bandits and wins a beautiful girl.

RIDIN' ROWDY, THE. Produced by Action Pictures, Inc. Distributed by Pathe. Released, April 24, 1927. Starring Buffalo Bill, Jr., with Olive Hasbrouck. Director, Richard Thorpe. Scenarist, Frank L. Inghram. Cameraman, Ray Ries. Length, 4,794 feet.

Theme: Drama of the West in which boy and girl defy conventions by loving and fighting for each other in spite of the fact that they are supposed to hate each other, as they are cow-puncher and sheep herder.

References: Reviewed issue April 22, 1927, page 1463.

Advertising: Insert, May 6, 1927.

RITZY. Produced and distributed by Paramount. Released, April 9, 1927. Starring Betty Bronson with James Hall. Director, Richard Rosson. Scenarists, Percy Heath and Robt. N. Lee. Cameraman, Chas. Lang. Length, 5,306 feet.

Theme: Story by Elnor Glyn. Romance of American girl with a complex for marrying a title. She is saved from herself by realizing eventually that it's the man and not the coronet that counts.

References: Reviewed issue July 1, 1927, page 2565.

Advertising: Pages 2465, Dec. 31, 1926; 1300, Apr. 15, 1927.

ROLLED STOCKINGS. Produced and distributed by Paramount. Released, June 18, 1927. With James Hall, Louise Brooks, Richard Arlen, Nancy Phillips and El Brendel. Director, Richard Rosson. Scenarist, Percy Heath. Cameraman, Victor Milner. Length, 6,249 feet.

Theme: Satevepost story by Nunnally Johnson. Romance of college life—with two brothers in love with same girl. The more honorable boy wins her.

References: Reviewed issue July 29, 1927, page 289.

Advertising: Page 1301, Apr. 15, 1927.

Exploitation: Page 391, Aug. 5, 1927.

ROMANTIC AGE, THE. Produced and distributed by Columbia Pictures Corp. Released, June 5, 1927. With Eugene O'Brien and Alberta Vaughn. Director, Robert Florey. Scenarist, Dorothy Howell. Cameraman, Norbert Brodin. Length, 5,267 feet.

Theme: Modern drama of the jazz age. Jazz mad maid gives up the thrills and parties, which interest her sheik companion for the love of his older brother, a man of sound character.

ROMANTIC ROGUE, THE. Produced by Harry J. Brown. Distributed by Rayart Pictures Corp. Released, June, 1927. Star, Reed Howes. Director, Harry J. Brown. Scenarist, Henry R. Symonds. Cameraman, Walter Gruften. Length, 5,120 feet.

Theme: Comedy-drama. Pampered scion of a family, whose two uncles insist that he has heart disease, is equally insistent that he has not. After a series of events he proves himself sound.

ROOKIES. Produced and distributed by Metro-Goldwyn-Mayer. Released, April 30, 1927. With Karl Dane, George K. Arthur, Marceline Day and Frank Currier. Director, Sam Wood. Scenarist, Byron Morgan. Cameraman, Ira Morgan. Length, 6,640 feet.

Theme: Story by Byron Morgan. Romantic comedy of rookies who go to training camp and encounter all kinds of playful adventures.

References: Reviewed issue May 6, 1927, page 1678.

Advertising: Pages 1227, Apr. 8; 1319, Apr. 15; front cover, Apr. 22; front cover, also 1504, Apr. 29; front cover, also 1622, May 6; 1742, May 13; front cover, also 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

Exploitation: Pages 129, July 15; 283, July 29, 1927.

Newspaper Displays: Page 2285, June 10, 1927.

ROSE OF KILDARE, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, August 15, 1927. With Helene Chadwick, Henry B. Walthall and Pat O'Malley. Director, Dallas Fitzgerald. Adapted by Harold Shumate. Cameraman, Milton Moore. Length, 6,875 feet.

Theme: Romantic drama. Locale includes Ireland, South Africa and America. Based on Gerald Beaumont's story. Colleen, separated from her sweetheart in Ireland, becomes famous singer. Years later they are brought together through romance between her daughter and his son.

References: Advertising: Pages 2257, June 10; inside front cover, Aug. 26, 1927.

ROSE OF THE BOWERY. Produced by Bertram Bracken. Distributed by American Cinema. Released, August 15, 1927. With Edna Murphy and Johnny Walker. Director, Bertram Bracken. Adaptors, Bertram Bracken and Walter Griffin. Cameraman, Walter Griffin. Length, 5,446 feet.

Theme: Drama of the Metropolis. Deals with a girl reared in the East Side tenements without the care of a mother and a notorious gang leader as foster father, and her adventures in overcoming the handicaps.

ROYAL AMERICAN, THE. Produced by Harry J. Brown. Distributed by Rayart Pictures Corp. Released, July, 1927. Star, Reed Howes. Director, Harry J. Brown. Scenarist, George W. Pyper. Cameraman, Ross Fisher. Length, 5,289 feet.

Theme: Sea melodrama. Young officer of the Coast Guard Patrol, defends girl from brutal seaman. He is shanghaied and finds the ship contains ammunition and guns for a South American revolution. After desperate fight he gains control and turns the ship and crew over to his Commander.

ROUGH HOUSE ROSIE. Produced and distributed by Paramount. Released, May 14, 1927. Starring Clara Bow with Reed Howes, Douglas Gilmore, Doris Hill and Henry Kolker. Director, Frank Strayer. Scenarists, Louise Long and Ethel Doherty. Cameraman, Jas Murray. Length, 5,952 feet.

Theme: Sat. Eve. Post story by Nunnally Johnson. Romantic melodrama of a girl who longs to rise above her station in life, becomes disillusioned and is content to be true to her environment.

References: Reviewed issue June 3, 1927, page 2227.

Advertising: Insert, Dec. 4; 2464, Dec. 31, 1926; 1093, Apr. 1; 1301, Apr. 15; insert, May 6; 2245, June 10, 1927.

Exploitation: Page 522, Aug. 19, 1927.

RUBBER HEELS. Produced and distributed by Paramount. Released, June 11, 1927. Starring Ed Wynn with Chester Conklin. Director, Victor Heerman. Scenarist, J. Clarkson Miller. Adaptors, Ray Harris, Sam Mintz and Tom J. Crizer. Cameraman, J. Roy Hunt. Length, 6,303 feet.

Theme: Graduate of correspondence detective school, hired to guard fortune in jewels, loses them but through miraculous dumb luck is instrumental in returning them to their rightful owners. Comedy burlesque.

References: Reviewed issue July 15, 1927, page 131.

Advertising: Insert, Dec. 4, 1926; 1300, Apr. 15; insert, May 6, 1927.

RUNNING WILD. Produced and distributed by Paramount. Released, August 20, 1927. Starring W. C. Fields with Mary Brian. Director, Gregory La Cava. Scenarist, Roy Briant. Cameraman, Paul Vogel. Length, 6,368 feet.

Theme: Comedy of timid, brow-beaten husband who is hypnotized into a roaring lion and overcomes his inferiority complex.

References: Reviewed issue June 24, 1927, page 2458.

Advertising: Insert, May 13; insert, May 27; 80, July 15, 1927.

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SADDLE JUMPERS. Produced by Ben Wilson. Distributed by Rayart Pictures Corp. Released, March, 1927. Star, Dick Hatton. Director, Ben Wilson. Scenarist, Peggene Olcott. Cameraman, Eddie Linden. Length, 4,482 feet.

Theme: Western melodrama. Son of wealthy family is disowned by his father. He goes west to the home of a college buddy. He succeeds in defeating bully and his gang intent on defrauding him, and develops romance with pal's sister.

SALVATION JANE. Produced and distributed by Film Booking Offices. Released, March 1, 1927. Star, Viola Dana. Director, Phil Rosen. Scenarist, Doris Schroeder. Cameraman, Lyman Broening. Length, 5,490 feet.

Theme: Underworld drama. Tenement-bred girl becomes partner of crook to support sick grandfather. She repents on her first "job" and succeeds in having her partner "go straight." Romance develops and it is discovered grandfather has secret wealth.

References: Advertising: Page 119, Jan. 14, 1927.

SATIN WOMAN, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released August 1, 1927. Starring Mrs. Wallace Reid with Rockcliffe Fellowes and Alice White. Director, Walter Lang. Cameraman, Ray June. Length, 7,000 feet.

Theme: Society drama of a woman whose obligations outside of the family result in divorce. Later her daughter is about to follow in her own footsteps when the mother averts this catastrophe and a reconciliation with her husband is effected.

References: Reviewed issue August 5, 1927, page 399.

Advertising: Pages 2257, June 10; 162, July 22, 1927.

SAY IT WITH DIAMONDS. Produced by Chadwick Pictures Corp. Distributed by First Division Dist., Inc. Released, August 15, 1927. Star, Betty Compson. Director, Jack Nelson. Cameraman, Ernest Miller. Length, 6,041 feet.

Theme: Comedy of matrimony. Jealous wife mistrusts her husband when she sees a birthday gift originally intended for her worn by another woman. Complications are finally cleared up and hubby restored to good standing.

SECRET STUDIO, THE. Produced and distributed by Fox Film Corp. Released, June 19, 1927. With Olive Borden, Margaret Livingston and Clifford Holland. Director, Victor Schertzinger. Scenarist, Jas. K. McGuinness. Cameraman, Glen MacWilliams. Length, 5,870 feet.

Theme: Romantic drama of artist and model—with latter escaping former's lustful advances to find happiness with worthy youth.

References: Reviewed issue June 24, 1927, page 2458.

SEE YOU IN JAIL. Produced and distributed by First National. Released, April 17, 1927. With Jack Mulhall, Alice Day and Mack Swain. Director, Joseph Henabery. Scenarist, Gerald Duffy. Cameraman, Geo. Folsey. Length, 5,800 feet.

Theme: Comedy. Rich man's son in disgrace with his father, takes the place of millionaire and goes to jail for speeding in the other's stead. Becomes interested in invention of one of the prisoners. Mistaken identity results in complication, but he wins liberty, a wife and riches.

References: Reviewed issue April 22, 1927, page 1462.

Exploitation: Pages 128-9, July 15, 1927.

SENORITA. Produced and distributed by Paramount. Released, April 30, 1927. Starring Bebe Daniels with James Hall and William Powell. Director, Clarence Badger. Scenarist, John McDermott. Cameraman, H. Kinley Martin and Wm. Marshall. Length, 6,634 feet.

Theme: Light comedy of South American girl who, because she is a tomboy, carries on a masculine masquerade and conquers the rivals of her family.

References: Reviewed issue May 20, 1927, page 1968.

Advertising: Pages 1301, Apr. 15; 1404, Apr. 22, 1927.

SENSATION SEEKERS. Produced and distributed by Universal Pictures Corp. Released, March 20, 1927. Starring Billie Dove and Huntley Gordon. Director and scenarist, Lois Weber. Cameraman, Benny Kline. Length, 7,015 feet.

Theme: Melodrama adapted from "Egypt" by Ernest Pascal. Society girl in fast set falls in love with the local minister and reforms.

References: Reviewed issue Jan. 28, 1927, page 321.

Advertising: Page 798, Sept. 4, 1926.

Exploitation: Page 521, Aug. 19, 1927.

SERVICE FOR LADIES. Produced and distributed by Paramount. Released, August 6, 1927. Starring Adolph Menjou with Kathryn Carver. Director, Harry D'Arrast. Scenarist, Chandler Sprague. Cameraman, Hal Rosson. Length, 6,170 feet.

Theme: Story by Ernest Vajda. Romantic comedy of Parisian hotels and Swiss winter sports. Head waiter falls in love with American heiress and he contrives things so that the girl does not see him in his professional capacity. The truth is finally discovered, but father makes him a business manager and happy culmination to romance results.

References: Reviewed issue August 26, 1927, page 596.

Advertising: One page insert, Apr. 17; 1132, Sept. 25, 1926; insert, May 13; insert, May 27; 80, July 15; 418, Aug. 12, 1927.

SET FREE. Produced and distributed by Universal Pictures Corp. Released, Mar. 6, 1927. Star, Art Acord. Director, Arthur Rosson. Scenarist, Harrison Jacobs. Cameraman, Eddie Linden. Length, 4,634 feet.

Theme: Western. Cowboy-musician tours West earning his living by his ability to play a banjo and through the circus tricks of his horse and dog. Gets work on a ranch, discovers "dirty work" going on, and shows he can fight as well as play.

SHE'S MY BABY. Produced and distributed by Sterling Pictures Corp. Released, May 10, 1927. With Mildred Harris, Robert Agnew, Kathleen Myers and Grace Carlyle. Director, Fred Windermere. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 5,249 feet.

Theme: Comedy-drama of married life. Concerns domestic troubles of typical American middle-class home, with father and mother seeking relief from twenty years of married life and their efforts to fool their flapper daughter. The entanglements in which couple become involved form basis of plot.

References: Advertising: Page 2396, Dec. 25, 1926.

SILENT AVENGER, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, May 5, 1927. Starring Thunder (dog) with Charles Delaney. Director, James P. Hogan. Scenarist, Frank Foster Davis. Cameraman, Ray June. Length, 5,690 feet.

Theme: Melodrama. "Dog" story in which animal wins master a bride and saves big deal. Plot deals with young college man to square himself with father by getting right-of-way for dad's railroad from hard-shelled mountaineer.

SILENT HERO, THE. Produced by Duke Worne. Distributed by Rayart Pictures Corp. Released, August, 1927. With Robert Frazer and Edna Murphy. Director, Duke Worne. Scenarist, H. H. Van Loan. Cameraman, Ernest Smith. Length, 5,502 feet.

Theme: Dramatic dog story of the Northlands. Two men in love with the same girl—one leaves in search of gold, and is later followed by unscrupulous individual, who attempts to jump his claim. The devoted dog frustrates him in the attempt.

References: Reviewed issue August 19, 1927, page 530.

SILVER COMES THRU. Produced and distributed by Film Booking Offices. Released, May 29, 1927. Starring Fred Thomson with Edna Murphy. Director, Lloyd Ingraham. Adaptation and continuity by Lloyd Ingraham. Length, 5,476 feet.

Theme: Comedy-melodrama of race track with hero saving the day for his employer when he wins race with horse not considered a good bet.

References: Reviewed issue June 3, 1927, page 2228.

SIMPLE SIS. Produced and distributed by Warner Bros. Released, June 11, 1927. Starring Louise Fazenda and Clyde Cook with William Demarest and Myrna Loy. Director, Herman C. Raymaker. Scenarist, Al Kenyon. Cameraman, Frank Kesson. Length, 6,218 feet.

Theme: Comedy-melodrama. Poor girl longs for romance but, through physical and mental unattractiveness, has a hard time securing a life-partner. Finally meets "him" and, after many trials and tribulations they wed.

References: Reviewed issue June 17, 1927, page 2369.

Advertising: Pages 1984, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3, 1927.

SINEWS OF STEEL Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, April 4, 1927. With Alberta Vaughan and Gaston Glass. Director, Frank O'Connor. Scenarist, Henry McCarthy. Cameraman, Ray June. Length, 5,765 feet.

Theme: Drama of the steel industry. Story revolves around efforts of steel combination to get control of a smaller competitor. The concern is owned by a girl, left to her by her father. Son of president of combine helps her in her fight.

SINGED. Produced and distributed by Fox Film Corp. Released, August 23, 1927. With Blanche Sweet and Warner Baxter. Director, John Griffith Wray. Scenarist, Gertrude Orr. Cameraman, Charles Clark. Length, 5,790 feet.

Theme: Drama of self-sacrifice with girl inspiring man to make good, after which he neglects her until he realizes what misery he has brought her.

References: Reviewed issue July 22, 1927, page 224.

Advertising: One page insert, May 20; 15, July 8; 90, 92, July 15; 260, July 29; 326, Aug. 5; 433, Aug. 12; 559, Aug. 26, 1927.

SKEDDADLE GOLD. Produced by Action Pictures, Inc. Distributed by Pathe. Released, July 31, 1927. Star, Wally Wales. Director, Richard Thorpe. Scenarist, Frank L. Ingraham. Cameraman, Ray Ries. Length, 4,562 feet.

Theme: Young Sheriff deputy loses his job when his prisoners outwit him by running off with the evidence. But he subdues them, saving his girl from the clutches of one of them. Western drama.

References: Reviewed issue Aug. 12, 1927, page 463.

SLAVES OF BEAUTY. Produced and distributed by Fox Films Corp. Released, June 5, 1927. With Earle Foxe, Olive Tell, Margaret Livingston, Richard Walling and Sue Carol. Director, J. G. Blystone. Scenarist, Wm. Conselman. Cameraman, L. Wm. O'Donnell. Length, 5,412 feet.

Theme: Comedy-drama based on Nina Wilcox Putnam's "The Grandflapper." Wife becomes dissatisfied with her easy-going husband. Develops affair with younger man. Finally discovers his villainy and returns to her husband.

References: Reviewed issue June 10, 1927, page 2295.

Advertising: Page 1511, Apr. 29, 1927.

SLIDE, KELLY, SLIDE. Produced and distributed by Metro-Goldwyn-Mayer. Released, March 12, 1927. With William Haines, Sally O'Neil, Harry Carey and Karl Dane. Director, Edward Sedgwick. Scenarist, A. P. Younger. Cameraman, Henry Sharpe. Length, 7,865 feet.

Theme: Comedy-drama of rookie ball-player who tries to out-smart everyone, but who eventually is taught how to be regular.

References: Reviewed issue April 1, 1927, page 1187.

Advertising: Insert, June 5; insert, July 10; insert, July 17; insert, July 24; insert, July 31; insert, Aug. 14, 1926; front cover, Mar. 18; front cover, Apr. 1; front cover, also 1227, Apr. 8; 1742, May 13; insert, May 20; front cover, also 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

Lobby Displays: Page 2449, June 24, 1927.

Exploitation: Pages 1265, Apr. 8; 1673-4, May 6; 2449, June 24; 129, July 15, 1927.

Prologue: Page 1673, May 6, 1927.

SNOWBOUND. Produced and distributed by Tiffany Prod. Released, May 1, 1927. With Betty Blythe and Robert Agnew. Director, Phil Stone. Scenarist, Douglas Bronston. Cameraman, Jos. Dubray and Earl Walker. Length, 5,182 feet.

Theme: A farce comedy of romance and intrigue in which the right man wins the girl after numerous complications with the principals snowbound in an Adirondack lodge.

References: Reviewed issue August 5, 1927, page 398.

Advertising: Pages 2934, June 26; 105, July 10; insert, Nov. 6, 1926; insert, July 22, 1927.

SOFT CUSHIONS. Produced and distributed by Paramount. Released, August 27, 1927. Star, Douglas MacLean. Director, Eddie Cline. Scenarists, Wade Boteler and Frederick Chapin. Cameraman, Jack Mackenzie. Length, 6,838 feet.

Theme: Story by George Randolph Chester. Modernized costume comedy of Arabian Nights' days in which the young thief outwits the high moguls and eventually wins the most beautiful slave in the harem of a dealer in virgins.

References: Reviewed issue Sept. 2, 1927, page 713.

Advertising: Insert, Dec. 4; 2464, Dec. 31, 1926.

SOMEWHERE IN SONORA. Produced by Charles R. Rogers. Distributed by First National. Released, April 3, 1927. Starring Ken Maynard with Kathleen Collins. Director, Albert Rogell. Adaptor, Marion Jackson. Cameraman, Sol Polito. Length, 5,718 feet.

Theme: Western cowpuncher, searching for son of ranch-owner, rescues girl from death. Falls in love. Resumes quest for boy and succeeds in finding him and taking him home.
References: Reviewed issue May 6, 1927, page 1680.
Exploitation: Page 282, July 29, 1927.

THE SONORA KID. Produced and distributed by Film Booking Offices. Released, March 13, 1927. Starring Tom Tyler with Frankie Darro. Director, Robert DeLacy. Cameraman, Nick Musuraca. Length, 4,565 feet.

Theme: Based on Wm. Wallace Cooke's story "Knight of the Range." Cowpuncher who wrests two crooks and gets boss' daughter as wife.
References: Reviewed issue March 11, 1927, page 884.
Advertising: Page 627, Feb. 25, 1927.

SPECIAL DELIVERY. Produced and distributed by Paramount. Released, April 16, 1927. Starring Eddie Cantor with William Powell, Jobyna Ralston and Donald Keith. Director, William Goodrich. Adapted by John Goodrich. Cameraman, Henry Hallenberger. Length, 5,524 feet.

Theme: Comedy of postman who must make good and get rich before father will recognize him.
References: Reviewed issue May 6, 1927, page 1677.
Advertising: Insert, Dec. 4; 2285, Dec. 18; 2465, Dec. 31, 1926; 271, Jan. 28; insert, Feb. 11; 1301, Apr. 15; 1404, Apr. 22; 1495, Apr. 29; insert, May 6, 1927.

SPEEDY SMITH. Produced by Duke Worne. Distributed by Rayart Pictures Corp. Released, June, 1927. Star, Billy Sullivan. Director, Duke Worne. Scenarist, Suzanne Avery. Cameraman, Ernest Smith. Length, 5,005 feet.

Theme: Drama. Youth in search of adventure joins a wandering tent show. In small town he meets an ambitious girl novelist, whose mother needs funds to pay for operation to recover her sight. The youth fights bully of the show and wins money for the operation.

SPIDER WEBS. Produced and distributed by Artlee Pictures Corp. Released, May 1, 1927. Featuring Niles Welch and Alice Lake. Director, Wilfred Noy. Cameraman, Roy Hunt and Alvin Wyckoff. Length, 4,768 feet.

Theme: Society drama. Young girl used as cat's-paw by band of social pirates is arrested for murder of a man. Hero solves the mystery, leads to capture of real murderer and wins release of the girl.

SPLITTING THE BREEZE. Produced and distributed by Film Booking Offices. Released, May 29, 1927. Star, Tom Tyler. Director, Robert De Lacy. Length, 4,930 feet.

Theme: Western melodrama. Cowboy becomes embroiled in both the activities of the lawless and the law-abiding elements of a boom town. In this position he is plunged into the heated activities of both factions. After a hard fight he clears himself.

SPUDS. Produced by Larry Semon Prod., Inc. Distributed by Pathe. Released, April 10, 1927. Star, Larry Semon with Dorothy Dwan. Director, Larry Semon. Cameramen, H. F. Koenekamp and Jas. Brown, Jr. Length, 4,930 feet.

Theme: Potato-peeler of the regiment does his bit in helping out his buddy implicated in the theft of a pay car. He discovers it and brings it back "amid shot and shell," arriving in time to stay the execution of his friend.

References: Reviewed issue April 15, 1927, page 1376.
Advertising: One page insert, Apr. 15, 1927.

SPURS AND SADDLES. Produced and distributed by Universal Pictures Corp. Released, July 17, 1927. Starring Art Acord with Fay Wray, and Bill Dyer. Director, Cliff Smith. Scenarist, Harrison Jacobs. Cameraman, Eddie Linden. Length, 5,009 feet.

Theme: Western melodrama. Hero rescues girl, forced into the life of a Western dance hall, after a series of fights with villainous characters.

STOLEN BRIDE, THE. Produced and distributed by First National. Released, August 14, 1927. Star, Billie Dove with Lloyd Hughes. Director, Alexander Korda. Scenarist, Carey Wilson. Cameraman, Robt. Kurrle. Length, 7,179 feet.

Theme: Laid in America and Hungary. Romantic drama of aristocratic girl who is sold by father to highest bidder. She eventually marries the man she loves.

References: Reviewed issue August 26, 1927, page 593.
Advertising: Insert, June 3; insert, June 17; insert, Aug. 19; 569, Aug. 26, 1927.

STRANDED. Produced and distributed by Sterling Pictures Corp. Released, August 15, 1927. With Shirley Mason and Wm. Collier, Jr. Director, Phil Rosen. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 5,443 feet.

Theme: Drama of the studios in which small town girl tries for stardom in Hollywood, only to meet disappointment. As she is about to go to her ruin she is induced to return home by her sweetheart, who has suddenly become rich through a real estate transaction with the railroad.

References: Reviewed issue Sept. 16, 1927, page 860.

SUNSET DERBY, THE. Produced by Charles R. Rogers. Distributed by First National. Released, June 5, 1927. With Mary Astor, William Collier, Jr. and Ralph Lewis. Director, Albert Rogell. Scenarist, Curtis Benton. Cameraman, Ross Fisher. Length, 5,000 feet.

Theme: Jockey asserts his mastery over an inner cowardice and wins big racing event and girl.
References: Reviewed issue Aug. 5, 1927, page 400.
Advertising: Page 163, July 22, 1927.

SWELL-HEAD, THE. Produced and distributed by Columbia Pictures Corp. Released, August 5, 1927. With Ralph Graves and Eugenia Gilbert. Director, Ralph Graves. Scenarist, Robert Lord. Cameraman, Conrad Wells. Length, 5,484 feet.

Theme: Prize-ring drama. Young truckman becomes fighter and quick success turns his head. He forgets his sweetheart and becomes victim of vamp, who paves way for his defeat in championship bout.

References: Advertising: Insert, Apr. 24; 2737, June 12, 1926.

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TAXI! TAXI! Produced and distributed by Universal Pictures Corp. Released, April 24, 1927. With Edward Everett Horton and Marian Nixon. Director, Melville Brown. Adaptor, Raymond Cannon. Scenarist, Melville W. Brown. Cameraman, Gilbert Warrenton. Length, 7,173 feet.

Theme: Farce-comedy. Young architect falls in love with boss' niece. Takes her to cabaret. Buys a hold-up taxi to get her home. Runs afoul of police but wins girl and promotion with firm.

References: Reviewed issue Feb. 18, 1927, page 585.

Advertising: Pages 1870, Apr. 24; 2634, June 5; 799, Sept. 4, 1926.

TEARIN' INTO TROUBLE. Produced by Action Pictures, Inc. Distributed by Pathe. Released, March 20, 1927. Starring Wally Wales with Olive Hasbrouck. Director, Richard Thorpe. Scenarist, Betty Burbridge. Cameraman, Ray Ries. Length, 4,483 feet.

Theme: Western drama. Wealthy young idler arrives in heart of cow country. Has all sorts of adventures, and is suspected of being horse thief and murderer. In his battles he meets girl and changes her suspicion into love.

TELEPHONE GIRL, THE. Produced and distributed by Paramount. Released, March 26, 1927. With Madge Bellamy, Holbrook Blinn, Warner Baxter, May Allison and Lawrence Gray. Director, Herbert Brenon. Scenarist, Elizabeth Meehan. Cameraman, Lee Tover. Length, 5,455 feet.

Theme: Based on Wm. C. De Mille's play "The Woman." Drama of politics with boss determined to wreck opposing candidate with polite blackmail. Is frustrated by courageous telephone girl.

References: Reviewed issue May 27, 1927, page 2089.

Advertising: Page 1300, Apr. 15, 1927.

Exploitation: Page 2449, June 24, 1927.

TENDER HOUR, THE. Produced by John McCormick. Distributed by First National. Released, May 1, 1927. With Billie Dove, Ben Lyon, Alec B. Francis and Montague Love. Director, George Fitzmaurice. Scenarist, Olga Printzlau. Cameraman, Robt. Kurrle. Length, 7,400 feet.

Theme: Russian locale. Romantic drama of an unhappy marriage—with bride finding real love when her detested husband is outwitted.

References: Reviewed issue June 17, 1927, page 2371.

Advertising: Insert, Mar. 25; 1428, Apr. 22; 1772, May 13; 2049, May 27, 1927.

Prologue: Page 214, July 22, 1927.

TEN MODERN COMMANDMENTS. Produced and distributed by Paramount. Released, July 1, 1927. Star, Esther Ralston. Director, Dorothy Arzner. Scenarists, Doris Anderson and Paul Gangelon. Cameraman, Alfred Gilks. Length, 6,497 feet.

Theme: Romantic comedy of chorus girl who helps penniless youth to put over song hit. She doubles for prima donna and wins success and romance.

References: Reviewed issue July 22, 1927, page 222.

Advertising: Insert, Dec. 4; 2465, Dec. 31, 1926; 1300, Apr. 15, 1927.

TERROR OF THE BAR X. Produced by Bob Custer Prod. Distributed by Filming Booking Offices. Released, March 20, 1927. Starring Bob Custer with Ruby Blaine. Director, Percy Pembroke. Adaptor, George M. Merrick. Cameraman, Ernest Miller. Length, 4,982 feet.

Theme: Western melodrama. Foreman, in love with ranch owner's daughter, is accused of robbing mail coach. He proves himself innocent after many fights and much adventure.

THREE HOURS. Produced by Asher, Small & Rogers. Distributed by First National. Released, April 3, 1927. Star, Corinne Griffith. Director, James Flood. Scenarist, Paul Bern. Cameraman, Harry Jackson. Length, 5,774 feet.

Theme: Drama of distressed wife who, ejected from home by her husband, suffers untold cruelty at his hands before she finds a measure of happiness with another man.

References: Reviewed issue March 25, 1927, page 1055.

Advertising: One page insert, May 1, 1926; insert, Mar. 25; 1327, Apr. 15; 1428, Apr. 20; 1772, May 13; 2049, May 27, 1927.

Newspaper Displays: Page 2223, June 3, 1927.

THREE'S A CROWD. Produced by Harry Langdon Corp. Distributed by First National. Released, August 28, 1927. Star and director, Harry Langdon. Scenarists, James Langdon and Robt. Eddy. Cameramen, Elgin Lessley and Frank Evans. Length, 5,668 feet.

Theme: Comedy. Young man living in tenement district in ramshackled apartment longs for family. He befriends a young mother and baby. His efforts in trying to win the love of the mother and care for the baby make up the action.

References: Reviewed issue Oct. 14, 1927, page 1187.

THUMBS DOWN. Produced and distributed by Sterling Pictures Corp. Released, June 15, 1927. With Creighton Hale, Lois Boyd, Helen Lee Worthing and Wyndham Standing. Director, Phil Rosen. Scenarist, Frances Guihan. Cameraman, Herbert Kirkpatrick. Length, 4,723 feet.

Theme: Domestic drama. Young girl conceals fact that her father is a jailbird and marries man against wishes of his mother. Her sufferings after marriage in keeping fact from her husband give way to happiness when it is proved father was innocent.

References: Advertising: Page 2396, Dec. 25, 1926.

THUNDERBOLT'S TRACKS. Produced by Morris R. Schlank. Distributed by Rayart Pictures Corp. Released, April, 1927. Star, Jack Perrin. Director and scenarist, Bennett Cohn. Cameraman, William Hyer. Length, 4,846 feet.

Theme: Western drama. Two Marines searching for family of a mate killed in France, find the family in Mexico. They have been duped by town bad man, who sells them worthless ranch. The Marines right matters after a fight.

TILLER THE TOILER. Produced by Cosmopolitan Prod. Distributed by Metro-Goldwyn-Mayer. Released, May 21, 1927. Starring Marion Davies with Matt Moore, George Fawcett, George K. Arthur, Bert Roach and Estelle Clark. Director, Hobart Henley. Scenarist, A. P. Younger. Cameraman, William Daniel. Length, 6,160 feet.

Theme: Comedy-drama of stenographer who gets what she goes after by simply asserting her personality.

References: Reviewed issue June 17, 1927, page 2371.

Advertising: Pages 802, Sept. 4, 1926; front cover, also 2324, June 17; insert, July 8; insert, July 29; insert, Aug. 5, 1927.

Exploitation: Page 128, July 15, 1927.

Newspaper Displays: Page 56, July 8, 1927.

Window Displays: Pages 129, July 15; 391, Aug. 5, 1927.

TIME TO LOVE. Produced by Paramount. Released, June 18, 1927. Star, Raymond Griffith with William Powell and Vera Veronina. Director, Frank Tuttle. Scenarist, Pierre Collings. Cameraman, Wm. Marshall. Length, 4,926 feet.

Theme: French farce. Young man, finding the girl he loves is loved by his best friend, agrees to "die" in fake duel. Then discovers he is the one girl really loves. He comes back as a "spirit" and steals the girl. In their escape, they are accidentally carried up in balloon, which artillerymen are shooting at. Escape in parachute brings story to happy close.

References: Reviewed issue July 8, 1927, page 57.

Advertising: Page 1300, Apr. 15, 1927.

TIP-TOES. Produced and distributed by Paramount-British National. Distributed by Paramount. Released, May 14, 1927. Starring Dorothy Gish and Will Rogers, and Nelson Keys. Director, Herbert Wilcox. Cameraman, R. Field Overbaugh. Length, 6,390 feet.

Theme: Farce comedy adapted from stage play. Feminine member of American vaudeville team which flops and goes broke in England, is mistaken for heiress, and the two male members of the team foster the deception. The deceit is uncovered after an English lord has fallen in love with the girl.

References: Advertising: Pages 460, Aug. 7; insert, Dec. 4; 2472, Dec. 31, 1926; 1300, Apr. 15, 1927.

TIRED BUSINESS MAN, THE. Produced and distributed by Tiffany Prod. Released, June 30, 1927. With Raymond Hitchcock and Margaret Quimby. Director, Allan Dale. Scenarist, John Netteford. Cameramen, Roy Klaffki and Earl Walker. Length, 5,607 feet.

Theme: Farce comedy telling how the tired business men of today enjoy their leisure hours sans the knowledge of their wives. Story deals with firm of paving contractors and their trials in getting Alderman to sign contract.

References: Advertising: Insert, July 22, 1927.

TOM'S GANG. Produced and distributed by Film Booking Offices. Released, July 10, 1927. Starring Tom Tyler with Sharon Lynn and Frankie Darro. Director, Robert De Lacy. Scenarist, Frank Howard Clark. Cameraman, Nick Musuraca. Length, 4,954 feet.

Theme: Western melodrama. Will of ranch owner provides that his estate be left jointly to his granddaughter and the son of his best friend. An imposter puts in an appearance and complicates matters. Cowboy, after much conflict, straightens things out.

TOO MANY CROOKS. Produced and distributed by Paramount. Released, April 2, 1927. Starring Mildred Davis with Lloyd Hughes, George Bancroft and El Brendel. Director, Fred Newmeyer. Scenarist, Rex Taylor. Cameraman, H. A. Jackson. Length, 5,399 feet.

Theme: Farce comedy. Society debutante decides to write a crook play. A band of crooks are invited to her home in fashionable Long Island that she may study them close-up, and the crooks mistake her for an accomplice.

References: Advertising: Pages 1300, Apr. 15; 1404, Apr. 22, 1927.

Exploitation: Page 2449, June 24, 1927.

TOPSY AND EVA. Produced by Feature Prod., Inc. Distributed by United Artists Corp. Released, Aug. 1927. Starring the Duncan Sisters. Director, Del Lord. Scenarist, Scott Darling. Cameraman, John W. Boyle. Length, 7,350 feet.

Theme: Based on the play by Catherine Chisholm Cushing. Comedy-drama based upon "Uncle Tom's Cabin," with Topsy carrying most of the plot.

References: Reviewed issue Aug. 19, 1927, page 528.

Advertising: Insert, July 15; 566-67, Aug. 26, 1927.

TRACKED BY THE POLICE. Produced and distributed by Warner Bros. Released, May 7, 1927. Starring Rin-Tin-Tin with Jason Robards, Virginia Browne Faire and Tom Santschi. Director, Ray Enright. Scenarist, Johnnie Grey. Cameraman, David Abel. Length, 5,823 feet.

Theme: Outdoor melodrama. Enemies plot to destroy dam in construction. Young foreman and his dog succeed in checking their nearly successful attempts.

References: Reviewed issue May 13, 1927, page 1850.

Advertising: Pages 1985, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 1407, Apr. 22; 2050, May 27; 2114, June 3, 1927.

TRIUMPH OF THE RAT, THE. Produced by Gainsborough Pictures. Distributed by Artlee Pictures Corp. Released, April 1, 1927. Featuring Ivor Novello and Isabel Jeans. Director, Graham Cutts. Cameraman, Hal Young. Length, 6,782 feet.

Theme: Drama of the Paris underworld. Story deals with the redemption of "The Rat," a notorious Apache. He drifts into the high society and is driven back to his lowly position through scheming of jealous woman. He is reborn in the ranks of the Army of France.

TRUNK MYSTERY, THE. Produced by Productions, Inc. Distributed by Pathe. Released, June 12, 1927. Starring Charles Hutchinson with Alice Calhoun. Director, Frank H. Crane. Scenarist, Frederic Chapin. Cameraman, Leon Shamroy. Length, 4,338 feet.

Theme: Girl's father had been sent to prison because of disappearance of pearls which villain had hidden in trunk. When trunk was put up at auction villain tries to get it and so does daughter of framed man. Receiving aid from secret service man she finally gets enough evidence to free her father and implicate the villains.

References: Reviewed issue July 1, 1927, page 2564.

TUMBLING RIVER. Produced and distributed by Fox Film Corp. Released, August 21, 1927. Starring Tom Mix and Tony (horse) with Dorothy Dwan and Wallace MacDonald. Director, Lew Seiler. Scenarist, Jack Jungmeyer. Cameraman, Dan Clark. Length, 4,675 feet.

Theme: Western in which the hero outwits the villain, who is the trusted ranch foreman, and wins the daughter of the wealthy rancher.

References: Reviewed issue August 26, 1927, page 592.

Advertising: Insert, May 20, 1927.

TWELVE MILES OUT. Produced and distributed by Metro-Goldwyn-Mayer. Released, July 9, 1927. Starring John Gilbert with Joan Crawford and Ernest Torrence. Director, Jack Conway. Scenarist, A. P. Younger. Cameraman, Ira Morgan. Length, 7,899 feet.

Theme: Melodrama of rum-runners and hi-jackers who are deadly enemies over their business and their love affairs. Hero comes clean when he meets right girl.

References: Reviewed issue Aug. 5, 1927, page 398.

Advertising: Front cover, also 2324, June 17; front cover, June 24; insert, July 8; insert, July 29; front cover, also insert, Aug. 5, 1927.

TWO GUN OF THE TUMBLEWEED. Produced by Leo Maloney Prod. Distributed by Pathe. Released, July 17, 1927. Star and director, Leo Maloney. Scenarist, Ford I. Beebe. Cameraman, Ben White. Length, 5,670 feet.

Theme: Western drama. Ranch foreman, whose actions are misinterpreted by girl boss, saves her from evil advances of gunman who desires her ranch.

References: Reviewed issue July 22, 1927, page 222.

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UNKNOWN, THE. Produced and distributed by Metro-Goldwyn-Mayer. Released, June 4, 1927. Starring Lon Chaney with Joan Crawford and Norman Kerry. Director, Tod Browning. Scenarist, Waldemar Young. Cameraman, M. Gerstad. Length, 5,517 feet.

Theme: Melodrama of circus—with freak avoiding arrest by posing as Armless Wonder. He plots diabolical vengeance but is frustrated.

References: Reviewed issue June 24, 1927, page 2457.

Advertising: Pages 1742, May 13; insert, May 20; front cover, also 2324, June 17; front cover, June 24; insert, July 8; insert, Aug. 5, 1927.

Newspaper Displays: Page 525, Aug. 19, 1927.

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VANITY. Produced by De Mille Pictures Corp. Distributed by Pathe. Released, May 9, 1927. Starring Leatrice Joy with Charles Ray and Alan Hale. Director, Donald Crisp. Adaptation and continuity, Douglas Doty. Cameraman, Arthur Miller. Length, 5,923 feet.

Theme: Drama. Society girl, who has led sheltered life, is enticed aboard steamship on the eve of her wedding, by man she had met in France and trusted. She is rescued from him by human monster. Forced to kill to protect herself, she returns home with a better understanding of the other side of life and its problems.

References: Reviewed issue July 1, 1927, page 2566.

Advertising: Pages 1898-99, May 20; 2034-36, May 27; 2248-49, June 10, 1927.

VENUS OF VENICE. Produced by Joseph M. Schenck. Distributed by First National. Released, March 20, 1927. Starring Constance Talmadge with Antonio Moreno. Director, Marshall Neilan. Scenarist, Wallace Smith. Cameraman, Geo. Barnes. Length, 6,324 feet.

Theme: Comedy-drama. Story of a hoydenish gypsy of the waterways whose capacity for thievery and mischief is seemingly limitless. The girl is under the domination of a crook. An American artist succeeds in reforming her.

References: Reviewed issue May 13, 1927, page 1849.

Advertising: Insert, Mar. 25; 1428, Apr. 22; 1650, May 6; 1772, May 13; 2048, May 27, 1927. Newspaper Displays: Page 2087, May 27, 1927.

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WEDDING BILLS. Produced and distributed by Paramount. Released, May 7, 1927. Star, Raymond Griffith. Director, Erle Kenton. Scenarists, Grover Jones, Keene Thompson, Lloyd Corrigan. Cameraman, Wm. Marshall. Length, 5,869 feet.

Theme: Farce-comedy of young man who has necklace (accepted on approval) stolen from him by pigeon. He succeeds in capturing the bird and jewels.

References: Reviewed issue July 22, 1927, page 223.

Advertising: Page 1300, Apr. 15, 1927.

WESTERN COURAGE. Produced by Ben Wilson. Distributed by Rayart Pictures Corp. Released, April, 1927. Star, Dick Hutton. Director, Ben Wilson. Scenarist, Leslie Curtis. Cameraman, Eddie Linden. Length, 4,319 feet.

Theme: Western melodrama. Girl becomes infatuated with man, who plans to defraud her. She is ignorant of his real intention, but the man who really loves her, after much conflict with band of crooks, shows up the villain in his true colors.

WESTERN ROVER. Produced and distributed by Universal Pictures Corp. Released, June 5, 1927. Starring Art Acord with Ena Gregory and Charles Avery. Director, Albert Rogell. Scenarist, George Hively. Cameraman, Edwin Linden. Length, 4,404 feet.

Theme: Western melodrama. Ranch owner's son tires of ranch life and becomes circus performer. The circus goes broke and he is forced to work on ranch, which proves to be his father's. How he discovers crooks stealing cattle and saves father from ruin forms basis of action.

WHAT EVERY GIRL SHOULD KNOW. Produced and distributed by Warner Bros. Released, March 12, 1927. Starring Patsy Ruth Miller with Ian Keith and Mickey McBan. Director, Charles F. Reisner. Scenarist, Lois Jackson. Cameraman, David Abel. Length, 6,281 feet.

Theme: Household of three orphans disintegrates when breadwinner goes to prison on untrue charge of reckless driving, and remaining two to orphanage from which they are rescued by one of the trustees who adopts them and finally wins the elder of the two, a girl.

References: Reviewed issue June 24, 1927, page 2455.

Advertising: Pages 1983, May 1; 2630, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3, 1927.

WHAT HAPPENED TO FATHER. Produced and distributed by Warner Bros. Released, June 25, 1927. With Warner Oland, Flobelle Fairbanks and William Demarest. Director, John G. Adolfi. Scenarist, Chas. R. Condon. Cameraman, Chas. Van Enger. Length, 5,567 feet.

Theme: Farce-comedy of timid husband of shrewish wife. He is musical comedy writer in secret, and it is through complications that arise in this work that he finally asserts himself at home.

References: Reviewed issue July 1, 1927, page 2563.

Advertising: Pages 1983, May 1; 2630, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1134, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 2050, May 27; 2114, June 3, 1927.

WHAT PRICE GLORY. Produced and distributed by Fox Film Corp. Released, August 28, 1927. With Victor McLaglen, Edmund Lowe and Dolores Del Rio. Director, Raoul Walsh. Scenarist, J. T. O'Donohue. Cameraman, Barney McGill. Length, 11,109 feet.

Theme: Based on stage play by Laurence Stallings and Maxwell Anderson. Drama of U. S. marines in the last war—with plot revolving around a feud between a captain and a top sergeant.

References: Reviewed issue Dec. 4, 1926, page 2160.

Advertising: Pages 2405, Nov. 14; 2740, Dec. 12, 1925; 239, Jan. 16; 653, Feb. 6; 1775, Apr. 17; 2 page insert, May 8; 2623, June 5; 2832, June 19; 2923, June 26; 89, July 10; 190, July 17; 282, July 24; 371, July 31; 453, Aug. 7; 552, Aug. 14; 1061, Sept. 18; 1435, Oct. 16; 1641, Oct. 30, 1926; 538, Feb. 18; 1 page insert, May 20; 15, 17, July 8; 89, 92, July 15; 260, July 29; 327, Aug. 5; 433, Aug. 12; 559, Aug. 26, 1927.

WHEN A DOG LOVES. Produced and distributed by Film Booking Offices. Released, March 1, 1927. Star, Ranger (dog). Director, J. P. McGowan. Scenarist, F. A. E. Pine. Cameraman, Philip Tannura. Length, 4,390 feet.

Theme: Drama of canine devotion. Dog, owned by wealthy young man and preferring joys of simpler life, falls into hands of little boy of tenements, and gets his dog desires. Proves his gratitude by saving sister of boy from scoundrel and rescuing valuable diamonds.

WHEN SECONDS COUNT. Produced by Duke Worne. Distributed by Rayart Pictures Corp. Released, April, 1927. Star, Billy Sullivan. Director, Oscar Apfel. Scenarist, Suzanne Avery. Cameraman, Ernest Smith. Length, 4,803 feet.

Theme: Drama. Young Broadway wastrel disillusioned by woman of cabaret, becomes woman-hater. Goes to construction camp, meets the "only" girl, exposes villain, and saves dad from ruin.

References: Reviewed issue July 1, 1927, page 2564.

WIRLWIND OF YOUTH. Produced and distributed by Paramount. Released, April 30, 1927. Star, Lois Moran with Vera Veronina, Donald Keith and Alyce Mills. Director, Rowland V. Lee. Scenarist, Julien Josephson. Cameraman, G. O. Post. Length, 5,866 feet.

Theme: Adapted from "Soundings" by A. Hamilton Gibbs. Romantic drama of an adolescent girl, who finds true romance after irresponsible youth develops character from the war.

References: Reviewed issue June 17, 1927, page 2372.

Advertising: Pages 1301, Apr. 15; 1404, Apr. 22, 1927.

WHISPERING SAGE. Produced and distributed by Fox Film Corp. Released, March 20, 1927. Star, Buck Jones. Director, Scott Dunlap. Scenarist, Harold Shumate. Cameraman, Reginald Lyons. Length, 4,783 feet.

Theme: Western melodrama. Hero thwarts attempt of rancher to obtain Basque property. Romance interwoven with plenty of action.

References: Reviewed issue April 15, 1927, page 1375.

WHITE FLANNELS. Produced and distributed by Warner Bros. Released, March 19, 1927. With Louise Dresser, Jason Robards and Virginia Browne Faire. Director, Lloyd Bacon. Scenarist, Graham Baker. Cameraman, Ed Du Par. Length, 6,820 feet.

Theme: From Satevepost story by Lucian Cary. Ambition of a mother for her son to emancipate himself from the mining level and her failure.

References: Reviewed issue April 1, 1927, page 1189.

Advertising: Pages 1985, May 1; 2631, June 12; 6, July 3; 185, July 17; 634, Aug. 21; 1135, Sept. 25; 1336, Oct. 9; insert, Oct. 23; 1810, Nov. 13, 1926; 7, Jan. 7; insert, Feb. 11; 1406, Apr. 22; 2050, May 27; 2114, June 3, 1927.

WHITE GOLD. Produced by De Mille Pictures Corp. Distributed by Pathé. Released, March 14, 1927. Starring Jetta Goudal with Kenneth Thomson and George Bancroft. Director, William K. Howard. Adaptors, Garret Fort and Marion Orth. Cameraman, Lucien Andriot. Length, 6,108 feet.

Theme: From play of same name. Drama dealing with life on an American sheep ranch during devastating drought. Dancer marries young rancher. Alone with him and father, who disapproves of match, she is neglected and monotony of the life almost drives her mad. She kills intruder, seeking her attention. Leaves unbelieving husband, and hatred of his father, to find freedom.

References: Reviewed issue March 28, 1927, page 1059.

Advertising: Pages 922-23, Mar. 18; 1095-7, Apr. 1; 1218-9, Apr. 8; 141C, Apr. 22; 1500-1, Apr. 29; 2250, June 10, 1927.

WHITE PANTS WILLIE. Produced by C. C. Burr. Distributed by First National. Released, July 24, 1927. Star, Johnny Hines. Director, Charles Hines. Scenarist, Howard L. Green. Cameraman, Jim Diamond. Length, 6,409 feet.

Theme: Comedy of poor youth who represents himself as an aristocrat. Gets away with it and is humiliated, but wins love and recognition in the end.

References: Reviewed issue August 26, 1927, page 591.

WHITE PEBBLES. Produced by Action Pictures, Inc. Distributed by Pathé. Released, August 7, 1927. Star, Wally Wales. Director, Richard Thorpe. Scenarist, Betty Burbridge. Length, 4,485 feet.

Theme: Western drama. Through the activities of young Westerner, mysterious killings of ranchmen employed by pretty young ranch owner are stopped when the young man captures the girl's foreman, a rustler, and the girl's Chinese cook explains that he was guilty of the murders.

References: Reviewed issue August 19, 1927, page 530.

WINNING OAR, THE. Produced and distributed by Excellent Pictures Corp. Released, May 1, 1927. Star, George Walsh. Director, Bernard McEveety. Length, 5,750 feet.

Theme: Romantic drama. College athlete becomes district attorney and is forced to prosecute girl he loves. She had married another man to prevent ruin of her father. Is suspected of his murder, but wins vindication.

WOMAN'S LAW. Produced by Dallas M. Fitzgerald. Distributed by Peerless Pictures Corp. Released, August 15, 1927. With Lillian Rich and Pat O'Malley. Director, Dallas M. Fitzgerald. Scenarist, H. Tipton Steck. Cameraman, Milton Moore. Length, 5,955 feet.

Theme: Drama dealing with girl forced into marriage to protect her father from villain who has incriminating evidence. The man is killed and the girl suspected. By trick of fate she later marries agent assigned to the case. Her innocence is established.

WOMAN WHO DID NOT CARE, THE. Produced by Gotham Prod. Distributed by Lumas Film Corp. Released, July 5, 1927. Star, Lilyan Tashman. Director, Phil Rosen. Adapted by Marion Orth. Cameraman, Ray June. Length, 5,996 feet.

Theme: Society drama based on the novel. Girl rises from poverty to the whirl of social life in New York and Palm Beach. She becomes a man-hater and almost wrecks a home when a father and son fall in love with her. Rich relative of family, who hates women, attempts to right the situation and develops romance with the girl.

WORLD AT HER FEET, THE. Produced and distributed by Paramount. Released, May 14, 1927. Star, Florence Vidor with Arnold Kent. Director, Luther Reed. Adapted by Doris Anderson. Scenarist, Louise Long. Cameraman, Harry Fischbeck. Length, 5,691 feet.

Theme: Adaptation of "Lawyer Bolbec and Her Husband." Wife's ambition to "Have the world at her feet" so irritates her spouse that he decides to concentrate on his interest in the feminine elsewhere. His wife, alarmed, resorts to womanish wiles and wins back her man.

References: Reviewed issue August 26, 1927, page 596.

Advertising: Insert, Dec. 4, 1926; 1301, Apr. 15, 1927.

Exploitation: Pages 2447, June 24; 49, July 8, 1927.

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YANKEE CLIPPER, THE. Produced by DeMille Pictures Corp. Distributed by Pathe. Released May 7, 1927. With William Boyd, Elinor Fair, Junior Coghlan and Walter Long. Director, Rupert Julian. Adaptors, Garret Fort and Garnett Weston. Cameraman, John Mescall. Length, 7,920 feet.

Theme: Romantic drama established around the effort of Yankee skipper to out-race a British boat and effect commercial relations of America with foreign ports.

References: Reviewed issue April 15, 1927, page 1376.

Advertising: Insert, Oct. 16; 2291, Dec. 18, 1926; 920-1, Mar. 18; 997, 1000, Mar. 25; 1095, Apr. 1; 1302-3, Apr. 15; 1498-99, Apr. 29; 2033, May 27, 1927.

Exploitation: Pages 1049, Mar. 25; 1458, Apr. 22; 1673, May 6; 1843, May 13, 1927.

Lobby Displays: Page 49, July 8, 1927.

Newspaper Displays: Page 2373, June 17, 1927.


YOURS TO COMMAND. Produced and distributed by Film Booking Offices. Released, May 1, 1927. Starring George O'Hara with Jack Luden. Director, David Kirkland. Scenarists, Scott Darling and Ewart Adamson. Cameraman, Jules Cronjager. Length, 4,734 feet.

Theme: Comedy-romance. Wealthy youth driving through the west meets attractive girl, who believes him to be merely a chauffeur. Her father strikes oil and they move to New York. The man permits her to continue to think him a chauffeur. Climax in which auto race figures clears up matters.

YOUR WIFE AND MINE. Produced and distributed by Excellent Pictures Corp. Released, August 1, 1927. Star, Phylliss Haver with Stuart Holmes, Wallace MacDonald and Barbara Tennant. Director, Frank O'Connor. Cameraman, Andre Barlatier. Length, 5,867 feet.


Theme: Comedy of married life. Story is built on a series of mishaps that befall a well-meaning pair of husbands. A "white lie" explaining a "business trip" starts a lot of trouble.

References: Advertising: Pages 1639, May 6; 519, Aug. 19, 1927.



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COMEDIES

—A—

JIMMIE ADAMS COMEDIES. Produced by Christie Film Co. Distributed by Educational Film Exch. Starring Jimmie Adams. Length, 2 reels.

Here Comes Precious. Director, Earl Rodney. Released March, 13, 1927. Reviewed April 8, 1927, page 1272.

No Sparking. Director, Harold Beaudine. Released May 22, 1927. Reviewed June 10, 1927, page 2292.

Meet the Folks. Director, Robert Kerr. Released July 10, 1927. Reviewed August 5, 1927, page 396.

JIMMIE ADAMS COMEDY. Produced by Christie Film Co. Distributed by Paramount. Starring Jimmie Adams. Length, 2 reels.

Dr. Quack. Director, Robert Kerr. Released, August 27, 1927.

AESOPS FABLES. Produced by Fables Pictures, Inc. Distributed by Pathe. Length $\frac{3}{4}$ reels.

Taking the Air. Released Mar 6, 1927. Reviewed Mar. 4, 1927, page 804.

All for a Bride. Released Mar. 13, 1927. Reviewed Mar. 11, 1927, page 880.

The Magician. Released Mar. 20, 1927. Reviewed Mar. 18, 1927, page 968.

Keep Off the Grass. Released Mar. 27, 1927. Reviewed Mar. 25, 1927, page 1054.

The Medicine Man. Released Apr. 3, 1927. Reviewed Apr. 8, 1927, page 1272.

The Honor Man. Released Apr. 10, 1927. Reviewed Apr. 8, 1927, page 1272.

Anti-Fat. Released Apr. 17, 1927. Reviewed Apr. 15, 1927, page 1372.

The Pie-Eyed Piper. Released Apr. 24, 1927. Reviewed Apr. 22, 1927, page 1460.

A Fair Exchange. Released May 1, 1927. Reviewed Apr. 29, 1927, page 1587.

Bubbling Over. Released May 8, 1927. Reviewed May 6, 1927, page 1676.

When Snow Flies. Released May 15, 1927. Reviewed May 13, 1927, page 1848.

Horses, Horses, Horses. Released May 22, 1927. Reviewed May 20, 1927, page 1964.

Digging for Gold. Released May 29, 1927. Reviewed May 27, 1927, page 2088.

A Dog's Day. Released June 5, 1927. Reviewed June 3, 1927, page 2224.

Hard Cider. Released June 12, 1927. Reviewed June 17, 1927, page 2368.

Died in the Wool. Released June 19, 1927. Reviewed June 17, 1927, page 2368.

A One Man Dog. Released June 26, 1927. Reviewed July 1, 1927, page 2562.

The Big Reward. Released July 3, 1927. Reviewed July 1, 1927, page 2562.

Riding High. Released July 10, 1927.

The Love Nest. Released July 17, 1927. Reviewed July 15, 1927, page 130.

Subway Sally. Released July 24, 1927. Reviewed July 22, 1927, page 220.

The Bully. Released July 31, 1927. Reviewed July 29, 1927, page 288.

Ant Life as It Isn't. Released Aug. 7, 1927.

Red Hot Sands. Released Aug. 14, 1927. Reviewed Aug. 12, 1927, page 460.

A Hole in One. Released Aug. 21, 1927. Reviewed Aug. 19, 1927, page 526.

Hook, Line and Sink. Released Aug. 28, 1927. Reviewed issue Sept. 23, 1927, page 930.

ALICE CARTOONS. Produced by Winkler Pictures. Distributed by Film Booking Offices. Featuring Margie Day. Length, 1 reel.

Alice the Collegiate. Released March 7, 1927.

Alice in the Alps. Released March 21, 1927.

Alice's Auto Race. Released April 4, 1927.

Alice's Circus Daze. Released April 18, 1927.

Alice's Knaughty Knight. Released May 2, 1927.

Alice's Three Bad Eggs. Released May 16, 1927.

Alice's Picnic. Released May 30, 1927.

Alice's Channel Swim. Released June 13, 1927.

Alice in the Klondike. Released June 27, 1927.

Alice's Medicine Show. Released July 11, 1927.

Alice the Whaler. Released July 25, 1927.

Alice the Beach Nut. Released August 8, 1927.

Alice in the Big League. Released August 22, 1927.

ANIMAL COMEDIES. Produced and distributed by Fox Film Corp. Length 2 reels.

A Dog's Pal. Star, Jerry, the Giant. Director, Zion Myers. Released April 10, 1927. Reviewed May 13, 1927, page 1848.

A Kangaroo Detective. With Gene Cameron and Sally Phipps. Director, Jules White. Released May 15, 1927. Reviewed May 20, 1927, page 1964.

Roamin' Gladiator. With Gene Cameron and Edna Conway. Director, Jules White. Released June 12, 1927.

A Wolf in Cheap Clothing. Star, Jerry the Giant. Director, Zion Myers. Released July 10, 1927.

The Kangaroo's Kimono. Star, Gene Cameron. Director, Zion Myers. Released Aug. 28, 1927.

—B—

BEAUTY PARLOR SERIES. Produced and distributed by Film Booking Offices. With Al Cooke, Kit Guard, Lorraine Eason. Director, Reggie Morris. Length, 2 reels.

The Beauty Parlor. Released August 3, 1927.

The Permanent Rave. Released August 10, 1927.

Last Note of Summers. Released August 17, 1927.

Boys Will Be Girls. Released August 24, 1927. Reviewed October 7, 1927, page 1110.

Helene of Troy, N. Y. Released August 31, 1927.

BLUE-BIRD COMEDIES. Produced and Distributed by Universal. Length, 1 reel.

Why Mules Leave Home. With Slim Summerville and Fanny the mule. Director, Richard Smith. Released March 7, 1927. Reviewed Feb. 18, 1927, page 584.

The Party Man. Star, Chas. Puffy. Director, Harry Sweet. Released March 14, 1927.
Ali Gazam. Star, Neely Edwards. Director, Richard Smith. Released March 21, 1927.
Jailhouse Blues. Star, Arthur Lake. Director, George Summerville. Released March, 28, 1927.
A One Man Show. Star, Neely Edwards. Director, Richard Smith. Released April 11, 1927.
Hot Air. Star, Charles Puffy. Director, Harry Sweet. Released April 18, 1927. Reviewed April 1, 1927, page 1184.
In Again Out Again. Star, Arthur Lake. Director, Geo. Summerville. Released April 25, 1927. Reviewed April 8, 1927, page 1271.
They Call It Love. Star, Neely Edwards. Director, David Smith. Released May 9, 1927. Reviewed April 22, 1927, page 1460.
Smother O' Mine. Star, Chas. Puffy. Director, Harry Sweet. Released May 16, 1927. Reviewed April 29, 1927, page 1587.
The Midnight Bum. Star, Arthur Lake. Director, Geo. Summerville. Released May 23, 1927.
Red Suspenders. With Slim Summerville and Fanny the mule. Director, Richard Smith. Released June 6, 1927. Reviewed May 20, 1927, page 1964.
Do or Diet. Star, Charles Puffy. Director, Edgar P. Kennedy. Released June 13, 1927. Reviewed June 3, 1927, page 2224.
Doctors Prefer Brunettes. Star, Neely Edwards. Director, Vin Moore. Released June 20, 1927. Reviewed June 3, 1927, page 2224.
Under the Bed. Star, Charles Puffy. Director, Scott Darling. Released July 4, 1927. Reviewed June 24, 1927, page 2453.
A Sleepy Time Pal. Star, Neely Edwards. Director, Richard Smith. Released July 11, 1927. Reviewed June 24, 1927, page 2453.
The Tale of a Shirt. Star, Jimmy Aubrey. Director, Max Kimmich. Released July 18, 1927. Reviewed July 1, 1927, page 2562.
Ah Gay Vienna. Star, Charles Puffy. Director, Harry Sweet. Released July 25, 1927. Reviewed July 15, 1927, page 130.
Surprised Honey. Star, Neely Edwards. Director, Richard Smith. Released August 1, 1927. Reviewed July 15, 1927, page 130.
His Day of Days. Star, Neely Edwards. Director, Mayer. Released August 15, 1927.
A Run for His Money. Star, Arthur Lake. Director, Geo. Summerville. Released Aug. 22, 1927.
Honest and Truly. Star, Charles Puffy. Released August 29, 1927.

BUSTER BROWN COMEDIES. Produced by Stern Bros. Distributed by Universal. Featuring Arthur Trimble, Doreen Turner and Pete (dog). Director, Gus Meins. Length, 2 reels.
Buster's Dark Mystery. Released March 7, 1927. Reviewed Feb. 25, 1927, page 678.
Lookout Buster. Released April 4, 1927. Reviewed April 1, 1927, page 1184.
Buster Don't Forget. Released May 2, 1927. Reviewed April 15, 1927, page 1872.
Buster's Frame Up. Released June 6, 1927. Reviewed May 20, 1927, page 1964.
Buster's Initiation. Released July 4, 1927. Reviewed June 24, 1927, page 2454.
Buster's Handicap. Released August 1, 1927. Reviewed July 15, 1927, page 130.

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CAMEO COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exch. Length, 1 reel.
A Perfect Day. With Geo. Davis and Phil Dunham. Director, Clem Beauchamp. Released March 13, 1927. Reviewed March 18, 1927, page 968.
First Prize. Star, Phil Dunham. Director, Mark Sandrich. Released March 27, 1927. Reviewed April 1, 1927, page 1184.
Hot Soup. Star, George Davis. Director, Mark Sandrich. Released April 10, 1927. Reviewed April 29, 1927, page 1587.
Hold That Bear. With Phil Dunham and Estelle Bradley. Director, Mark Sandrich. Released April 24, 1927. Reviewed May 27, 1927, page 2088.
Auntie's Aunt. Star, Wallace Lupino. Director, Sam Newfield. Released May 8, 1927. Reviewed May 27, 1927, page 2088.
A Gym Dandy. With Phil Dunham and Estelle Bradley. Director, Sam Newfield. Released May 22, 1927. Reviewed June 3, 1927, page 2224.
Careless Hubby. With Phil Dunham and Estelle Bradley. Director, Mark Sandrich. Released June 5, 1927. Reviewed July 1, 1927, page 2562.
Night Owls. With Phil Dunham and Estelle Bradley. Director, Mark Sandrich. Released June 19, 1927. Reviewed July 29, 1927, page 288.
The Movie Hound. Star, Phil Dunham. Director, Mark Sandrich. Released July 3, 1927. Reviewed July 29, 1927, page 288.
Brave Cowards. With Phil Dunham and Estelle Bradley. Director, Mark Sandrich. Released July 17, 1927. Reviewed August 19, 1927, page 526.
Hold Fast. Star, Cliff Bowes. Director, Mark Sandrich. Released July 31, 1927. Reviewed August 5, 1927, page 396.
Fully Equipped. With Jack Lloyd and Henry Murdock. Director, Robert Dillon. Released Aug. 28, 1927.

CHARLIE CHASE COMEDIES. Produced by Hal Roach. Distributed by Pathe. Starring Charlie Chase. Director, James Parrott. Length, 2 reels.
A One Mama Man. Released March 6, 1927.
Forgotten Sweeties. Released April 10, 1927. Reviewed April 8, 1927, page 1272.
Bigger and Better Blondes. Released May 15, 1927. Reviewed May 13, 1927, page 1848.
Fluttering Hearts. Released June 19, 1927. Reviewed June 17, 1927, page 2368.
What Women Did for Me. Released August 14, 1927. Reviewed August 12, 1927, page 460.

CHRISTIE COMEDIES. Produced by Christie Film Co. Distributed by Educational Film Exchange. Length, 2 reels.
Cash and Carry. Star, Neal Burns. Director, Arvid Gilstrom. Released March 27, 1927. Reviewed April 8, 1927, page 1272.
Queer Ducks. Star, Jack Duffy. Director, Harold Beaudine. Released May 1, 1927. Reviewed June 3, 1927, page 2224.
Giddy Gobblers. Star, Neal Burns. Director, Arvid Gilstrom. Released June 12, 1927. Reviewed June 24, 1927, page 2453.

COLLEGIANS SERIES, THE. Produced and distributed by Universal. Starring George Lewis. Length, 2 reels.
Breaking Records. Director, Wesley Ruggles. Released March 14, 1927.

—D—

- ALICE DAY COMEDIES.** Produced by Mack Sennett. Distributed by Pathe. Starring Alice Day. Director, Earle Rodney. Length, 2 reels.
A Dozen Socks. Released March 13, 1927. Reviewed March 11, 1927, page 880.
- DOROTHY DEVORE COMEDIES.** Produced by Jack White Comedy Corp. Distributed by Educational. Starring Dorothy Devore. Director, Norman Taurog. Length, 2 reels.
Up in Arms. Released August 28, 1927. Reviewed September 2, 1927, page 711.
- BILLY DOOLEY COMEDIES.** Produced by Christie Film Co. Distributed by Educational Film Exchange. Starring Billy Dooley. Director, William Watson. Length, 2 reels.
Dumb Belles. Released April 24, 1927. Reviewed April 22, 1927, page 1460.
Wild Wallops. Released June 26, 1927. Reviewed July 1, 1927, page 2562.
- BILLY DOOLEY COMEDY.** Produced by Christie Film Co. Distributed by Paramount. Starring Billy Dooley. Length, 2 reels.
Row, Sailor, Row. Director, William Watson. Released August 20, 1927.

—E—

- EXCUSE MAKER COMEDIES.** Produced by Stern Bros. Distributed by Universal. Starring Charles King. Length, 2 reels.
Some More Excuses. Director, Scott Pembroke. Released March 9, 1927. Reviewed February 25, 1927, page 678.
- Be My Wife.** Director, Francis Corby. Released March 23, 1927. Reviewed March 4, 1927, page 803.
- She's My Cousin.** Director, Francis Corby. Released April 13, 1927.
- Keeping His Word.** Director Scott Pembroke. Released May 11, 1927. Reviewed April 22, 1927, page 1460.
- That's No Excuse.** Director, Scott Pembroke. Released June 8, 1927. Reviewed May 20, 1927, page 1964.
- My Mistake.** Director, Sam Newfield. Released June 29, 1927. Reviewed June 10, 1927, page 2292.
- What an Excuse.** Director, Sam Newfield. Released July 13, 1927. Reviewed June 24, 1927, page 2453.
- Please Don't.** Director, Scott Pembroke. Released Aug. 24, 1927.

—F—

- FELIX THE CAT CARTOONS.** Produced by Pat Sullivan. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.
- Felix the Cat Sees 'Em in Season.** Released March 6, 1927. Reviewed March 18, 1927, page 968.
- Felix the Cat in Barn Yarns.** Released March 20, 1927. Reviewed April 1, 1927, page 1184.
- Felix the Cat in Germ Mania.** Released April 3, 1927. Reviewed April 15, 1927, page 1372.
- Felix the Cat in Sax Appeal.** Released April 17, 1927. Reviewed April 29, 1927, page 1587.
- Felix the Cat in Eye Jinks.** Released May 1, 1927. Reviewed May 27, 1927, page 2088.
- Felix the Cat as "Roameo."** Released May 15, 1927. Reviewed June 3, 1927, page 2224.
- Felix the Cat Ducks His Duty.** Released May 29, 1927. Reviewed June 17, 1927, page 2368.
- Felix the Cat in Dough-Nutty.** Released June 12, 1927. Reviewed June 24, 1927, page 2454.
- Felix the in 'Loco' Motive.** Released June 26, 1927. Reviewed July 29, 1927, page 288.
- Felix the Cat in Art for Heart's Sake.** Released July 10, 1927. Reviewed August 5, 1927, page 396.
- Felix the Cat in the Travel-Hog.** Released July 24, 1927. Reviewed September 2, 1927, page 712.
- Felix the Cat, Jack from All Trades.** Released Aug. 7, 1927. Reviewed Sept. 9, 1927, page 782.
- Felix the Cat, the Non-Stop Fright.** Released Aug. 21, 1927. Reviewed Sept. 16, 1927, page 858.

- FISTICAL CULTURE COMEDIES.** Produced and distributed by Bray Productions, Inc. With Lew Sargent, Henry Roquemore and Wanda Wiley. Director, Al Herman. Length, 2 reels.
- A Polo Bear.** Released March 20, 1927. Reviewed March 4, 1927, page 804.
- The Speed Hound.** Released April 20, 1927. Reviewed April 29, 1927, page 1587.
- Hot Tires.** Released May 20, 1927. Reviewed June 10, 1927, page 2292.
- Weak Knees.** Released June 20, 1927.
- Lost in a Pullman.** Released July 20, 1927. Reviewed Sept. 23, 1927, page 930.
- Custard's Last Stand.** Released August 20, 1927. Reviewed Sept. 16, 1927, page 858.

—G—

- THE GUMPS SERIES.** Produced by Samuel Von Ronkel Prod. Distributed by Universal. Starring Joe Murphy. Director, Erle Kenton. Length, 2 reels.
- I'm the Sheriff.** Released March 7, 1927. Reviewed March 4, 1927, page 804.
- Circus Daze.** Released March 20, 1927. Reviewed April 8, 1927, page 1271.

—H—

- HAMILTON COMEDIES.** Produced by Lloyd Hamilton Corp. Distributed by Educational Film Exchanges. Star, Lloyd Hamilton. Director, Norman Taurog. Length, 2 reels.
- Somebody's Fault.** Released March 13, 1927. Reviewed March 18, 1927, page 968.
- Breezing Along.** Released May 1, 1927. Reviewed May 20, 1927, page 1964.
- Goose Flesh.** Released June 19, 1927. Reviewed July 1, 1927, page 2562.
- His Better Half.** Released July 31, 1927. Reviewed Sept. 2, 1927, page 711.
- HELEN AND WARREN SERIES.** Produced and distributed by Fox Film Corp. With Kathryn Perry and Arthur Housman. Length, 2 reels.
- Just a Husband.** Director, Harry Sweet. Released May 1, 1927. Reviewed May 13, 1927, page 1848.
- Humors for Rent.** Director, Harry Sweet. Released June 5, 1927. Reviewed June 24, 1927, page 2453.
- Her Silent Wow.** Director, Jess Robbins. Released July 3, 1927.

- O. HENRY SERIES.** Produced and distributed by Fox Film Corp. Length, 2 reels.
- Girls.** With Richard Walling and Sally Phipps. Director, Gene Forde. Released March 27, 1927. Reviewed April 15, 1927, page 1372.

The Man About Town. With Barry Norton and Ruth Eddings. Director, Gene Forde. Released May 15, 1927. Reviewed July 15, 1927, page 130.
Cupid and the Clock. With Sally Phipps and Nick Stuart. Director, Gene Forde. Released June 19, 1927. Reviewed July 15, 1927, page 130.
Suite Homes. Star, Ernie Shields. Director, Zion Myers. Released July 17, 1927.

EDWARD EVERETT HORTON COMEDY. Produced by Christie Film Co. Distributed by Paramount. Starring Edward Everett Horton. Length, 2 reels.
No Publicity. Director, N. T. Barrows. Released August 1, 1927.

HOT DOG CARTOONS. Produced and distributed by Bray Productions, Inc. Featuring Pete the Pup. Length, 1 reel.
The Lunch Hound. Released March 4, 1927. Reviewed April 22, 1927, page 1460.
Pete's Pow Wow. Released March 18, 1927. Reviewed April 22, 1927, page 1460.
Jungle Belles. Released April 1, 1927. Reviewed June 10, 1927, page 2292.
Bone Dry. Released April 15, 1927.
Farm Hand. Released April 30, 1927.
If Wishes Came True. Released May 1, 1927.
Duke da Whatanob in Africa. Released May 15, 1927.
Bad Man Tamer. Released May 30, 1927.
The Amateur Show. Released June 1, 1927.
Romeoing. Released June 15, 1927.

—I—

IMPERIAL COMEDIES. Produced and distributed by Fox Film Corp. Length, 2 reels.
Birthday Greetings. Star, George Harris. Directors, Gene Forde and Zion Myers. Released March 20, 1927. Reviewed February 25, 1927, page 678.
A Spanish Omelet. Star, Natalie Joyce. Director, Ray Flynn. Released May 8, 1927.
Wine, Women and Sauerkraut. Star, Nick Stuart. Director, Jess Robbins. Released May 29, 1927. Reviewed June 10, 1927, page 2292.
A Midsummer Night's Steam. Star, Eddie Clayton. Director, Mark Sandrich. Released June 5, 1927. Reviewed June 17, 1927, page 2368.
Gentlemen Prefer Scotch. With Sally Phipps and Nick Stuart. Director, Jules White. Released June 26, 1927.
Why Blondes Leave Home. With Marjorie Beebe and Richard Walling. Director, Gus Meins. Released July 24, 1927.

INKWELL IMPS CARTOONS. Produced by Max Fleischer. Distributed by Paramount. Length, 1 reel.
Koko Plays Pool. Released August 6, 1927.
Koko's Kane. Released August 20, 1927.

—J—

AL JOY COMEDIES. Produced by Langue-Joy Film Co. Distributed by Cranfield & Clarke, Inc. Starring Al Joy. Director, Jos. R. Richmond. Length 2 reels.
Spooky Money. Released July 1, 1927.
Over There. Released August 1, 1927.

JUVENILE COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges. Starring Big Boy. Director, Chas. Lamont. Length, 2 reels.
Grandpa's Boy. Released March 6, 1927. Reviewed March 11, 1927, page 880.
Atta Baby. Released May 8, 1927. Reviewed May 27, 1927, page 2088.
Kid Tricks. Released July 3, 1927. Reviewed July 29, 1927, page 288.

—K—

KRAZY KAT CARTOONS. Produced by Winkler Pictures. Distributed by Film Booking Offices. Length, 1 reel.
Stomach Trouble. Released March 14, 1927.
The Rug Fiend. Released March 28, 1927.
Hire a Hall. Released April 11, 1927.
Don Go On. Released April 25, 1927. Reviewed May 27, 1927, page 2088.
Burnt Up. Released May 9, 1927.
The Night Owl. Released May 23, 1927.
On the Trail. Released June 6, 1927.
Passing the Hat. Released June 20, 1927.
Best Wishes. Released July 4, 1927.
Wild Rival. Released July 18, 1927.
Black and White. Released August 1, 1927.
Bee-cause. Released August 15, 1927.
Skinny. Released August 29, 1927.

KRAZY KAT CARTOONS. Produced by Charles B. Mintz. Distributed by Paramount. Length, 1 reel.
Sealing Whacks. Released August 1, 1927.
Aero Nuts. Released August 13, 1927.
Web Feet. Released August 27, 1927.

—L—

LUPINO LANE COMEDIES. Produced by Lupino Lane Comedy Corp. Distributed by Educational Film Exchanges. Star, Lupino Lane. Director, Charles Lamont. Length, 2 reels.
Naughty Boy. Released April 17, 1927. Reviewed April 29, 1927, page 1587.
Who's Afraid. Released May 29, 1927. Reviewed June 24, 1927, page 2458.
Monty of the Mounted. Released July 24, 1927. Reviewed August 12, 1927, page 460.

LET GEORGE DO IT COMEDIES. Produced by Stern Bros. Distributed by Universal. Starring Sid Saylor. Length, 2 reels.
Backward George. Director, Gus Meins. Released March 30, 1927.
George Leaves Home. Director, Francis Corby. Released April 27, 1927. Reviewed April 8, 1927, page 1271.
Kid George. Director, Francis Corby. Released May 25, 1927.

George's Many Loves. Director, Scott Pembroke. Released June 15, 1927. Reviewed May 27, 1927, page 2088.
On Furlough. Director, Sam Newfield. Released July 27, 1927. Reviewed July 15, 1927, page 130.
Oh, Taxi! Director, Francis Corby. Released August 10, 1927. Reviewed July 22, 1927, page 220.
Rushing Business. Director, Sam Newfield. Released August 31, 1927. Reviewed August 12, 1927, page 460.

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McDOUGALL ALLEY COMEDIES. Produced and distributed by Bray Productions, Inc. Director, Wilcox and Wolcott. Length, 2 reels.
Yankee Doodle. Released March 1, 1927.
The Racers. Released April 1, 1927.
Big Pie Raid. Released May 1, 1927. Reviewed June 10, 1927, page 2292.
The Deuce. Released June 1, 1927.
Animal Catchers. Released July 1, 1927.
The Orphans. Released August 1, 1927.

MERMAID COMEDIES. Produced by Jack White Comedy Corp. Distributed by Educational Film Exchanges. Length, 2 reels.
Hot Lightning. With Geo. Davis and Clem Beauchamp. Director, Stephen Roberts. Released March 6, 1927. Reviewed March 18, 1927, page 968.
Roped In. Star, Al St. John. Director, Chas. Lamont. Released March 20, 1927. Reviewed April 1, 1927, page 1184.
Brain Storms. With Clem Beauchamp and Geo. Davis. Director, Stephen Roberts. Released April 3, 1927. Reviewed April 15, 1927, page 1372.
Jungle Heat. Star, Al St. John. Director, Stephen Roberts. Released April 24, 1927. Reviewed June 3, 1927, page 2224.
Circus Capers. Star, "Poodles" Hanneford. Director, James Jones. Released May 15, 1927. Reviewed June 10, 1927, page 2292.
Queens Wild. With Clem Beauchamp and George Davis. Director, Stephen Roberts. Released June 5, 1927. Reviewed June 24, 1927, page 2453.
No Cheating. Star, Al St. John. Director, Stephen Roberts. Released June 26, 1927. Reviewed July 22, 1927, page 220.
Sure Cure. With Clem Beauchamp and George Davis. Director, Stephen Roberts. Released July 10, 1927. Reviewed August 5, 1927, page 396.
High Spots. Star, Al St. John. Director, Stephen Roberts. Released July 31, 1927. Reviewed August 12, 1927, page 460.
Plumb Dumb. Star, "Poodles" Hanneford. Director, Norman Taurog. Released August 21, 1927. Reviewed September 9, 1927, page 782.

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NEWLYWEDS AND THEIR BABY COMEDIES. Produced by Stern Bros. Distributed by Universal. With Sid Saylor, Ethlyne Clair and Sunny McKeen. Director, Gus Meins. Length, 2 reels.
Snookums Disappears. Released March 2, 1927. Reviewed Feb. 11, 1927, page 490.
Fishing Snookums. Released April 6, 1927.
The Newlyweds Shopping Tour. Released May 4, 1927. Reviewed April 15, 1927, page 1372.
Stop Snookums. Released June 1, 1927. Reviewed May 13, 1927, page 1848.
Snookums Asleep. Released July 6, 1927. Reviewed June 24, 1927, page 2453.
Snookums' Clean Up. Released August 3, 1927. Reviewed July 15, 1927, page 130.

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OUR GANG COMEDIES. Produced by Hal Roach. Distributed by Pathe. Featuring Children. Length, 2 reels.
Ten Years Old. Director, Anthony Mack. Released March 13, 1927. Reviewed March 25, 1927, page 1054.
Love My Dog. Director, Robert McGowan. Released April 17, 1927. Reviewed April 15, 1927, page 1372.
Tired Business Men. Directors, Anthony Mack and Charles Oelze. Released May 22, 1927. Reviewed May 20, 1927, page 1964.
Baby Brother. Directors, Anthony Mack and Charles Oelze. Released June 26, 1927. Reviewed July 1, 1927, page 2562.
Glorious Fourth. Director, Anthony Mack. Released July 31, 1927. Reviewed July 29, 1927, page 288.

—R—

ROACH STAR SERIES. Produced by Hal Roach. Distributed by Pathe. Length, 2 reels.
Duck Soup. With Stan Laurel and Madeline Hurlock. Director, Fred Guiol. Released March 20, 1927. Reviewed March 18, 1927, page 968.
Slipping Wives. With Priscilla Dean and Herbert Rawlinson. Director, Fred Guiol. Released April 3, 1927. Reviewed April 8, 1927, page 1272.
Hon. Mr. Buggs. Starring Matt Moore. Director, F. W. Jackman. Released April 24, 1927. Reviewed April 22, 1927, page 1460.
Jewish Prudence. Starring Max Davidson. Director, Leo McCarey. Released May 8, 1927. Reviewed May 6, 1927, page 1676.
Eve's Love Letters. Starring Agnes Ayres. Director, Leo McCarey. Released May 29, 1927. Reviewed June 3, 1927, page 2224.
Love 'Em and Weep. Starring Mae Busch. Director, Fred Guiol. Released June 12, 1927. Reviewed June 24, 1927, page 2454.
Don't Tell Everything. Starring Max Davidson. Director, Leo McCarey. Released July 3, 1927. Reviewed July 1, 1927, page 2562.
Why Girls Love Sailors. Starring Stan Laurel. Director, Fred Guiol. Released July 17, 1927. Reviewed July 15, 1927, page 130.
With Love and Hisses. Starring Stan Laurel. Director, Fred Guiol. Released August 28, 1927. Reviewed September 16, 1927, page 858.

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MACK SENNETT COMEDIES. Produced by Mack Sennett. Distributed by Pathe. Length, 2 reels.
A Small Town Princess. With Billy Bevan and Madeline Hurlock. Director, Eddie Cline. Released March 20, 1927. Reviewed March 18, 1927, page 968.
Catalina Here I Come. With Eddie Quillan and Madeline Hurlock. Director, Earle Rodney. Released April 17, 1927. Reviewed April 15, 1927, page 1372.
Crazy to Act. Director, Earle Rodney. Released May 15, 1927. Reviewed May 13, 1927, page 1848.
Cured in the Excitement. With Madeline Hurlock and Billy Bevan. Released June 12, 1927. Reviewed June 24, 1927, page 2454.
The College Kiddo. With Madeline Hurlock and Eddie Quillan. Director, Earle Rodney. Released August 7, 1927. Reviewed August 5, 1927, page 396.

SHADOWLAUGHS. Produced by Bryant Freyer. Distributed by Cranfield & Clarke, Inc. Length, 1 reel.
Bride for a Knight. Released June 1, 1927.
Help Wanted. Released July 1, 1927.
Follow the Swallow. Released August 1, 1927.

SHOT AND POWDER COMEDIES. Produced by Pan-American Pictures Corp. Distributed by Cranfield & Clarke, Inc. Star, Tommy Albert. Director, Richard C. Harlan. Length, 2 reels.
Cat's Meow. Released April 15, 1927.
Sappy Days. Released May 15, 1927.
Great Guns. Released June 15, 1927.
Henpecked in Morocco. Released July 15, 1927.
Beach Nuts. Released August 15, 1927.

SMITH FAMILY COMEDIES. Produced by Mack Sennett. Distributed by Pathe. Featuring Ruth Hiatt, Raymond McKee and Mary Ann Jackson. Length, 2 reels.
Smith's New Home. Director, Alf Goulding. Released March 6, 1927. Reviewed March 4, 1927, page 804.
Smith's Surprise. Director, Gil Pratt. Released April 3, 1927. Reviewed April 1, 1927, page 1184.
Smith's Kindergarten. Director, Alf Goulding. Released May 1, 1927. Reviewed April 29, 1927, page 1587.
Smith's Fishing Trip. Director, Alf Goulding. Released May 29, 1927. Reviewed May 27, 1927, page 2088.
Smith's Candy Shop. Director, Alf Goulding. Released August 21, 1927. Reviewed August 19, 1927, page 526.

STANDARD COMEDIES. Produced by Joe Rock. Distributed by Film Booking Offices. With Fat Carr, Fatty Alexander and Kewpie Ross. Director, Gil Pratt. Length, 2 reels.
Old Tin Sides. Released March 7, 1927.
You're Next. Released April 4, 1927.
Heavy Hikers. Released May 2, 1927.
What Price Dough. Released May 30, 1927.
How High Is Up. Released June 27, 1927.
Campus Romeos. Released July 25, 1927.

SUNKIST COMEDIES. Produced and distributed by Bray Productions, Inc. With Buddy Messinger, Henry Roquemore and Sunkist Bathing Beauties. Director, Al Nathan. Length, 2 reels.
A Sorority Mixup. Released March 10, 1927. Reviewed March 4, 1927, page 803.
That's My Mummy. Released April 10, 1927.
One, Two, Three Kick. Released May 10, 1927.
Dumb Belles. Released June 10, 1927.
Good Scouts. Released July 10, 1927.
Two Arabian Sights. Released August 10, 1927. Reviewed September 16, 1927, page 858.

—T—

BEN TURPIN COMEDIES. Produced by Mack Sennett. Distributed by Pathe. Starring Ben Turpin. Length, 2 reels.
The Jolly Jilter. Director, Eddie Cline. Released March 13, 1927.
Broke in China. Director, Eddie Cline. Released April 24, 1927. Reviewed April 22, 1927, page 1460.
The Pride of Pikeville. Director, Alf Goulding. Released June 5, 1927. Reviewed June 3, 1927, page 2224.
Love's Languid Lure. Director, Lige Conley. Released August 28, 1927. Reviewed September 2, 1927, page 712.

TUXEDO COMEDIES. Produced by Goodwill Comedies Co., Inc. Distributed by Educational Film Exchanges. Star, Johnny Arthur. Length, 2 reels.
The Draw-Back. Director, Norman Taurog. Released April 10, 1927. Reviewed April 29, 1927, page 1587.
Her Husky Hero. Director, Norman Taurog. Released June 5, 1927. Reviewed June 17, 1927, page 2368.
Live News. Director, Charles Lamont. Released August 28, 1927. Reviewed September 16, 1927, page 858.

—V—

VAN BIBBER COMEDIES. Produced and distributed by Fox Film Corp. Starring Earle Foxe. Length, 2 reels.
Car Shy. Director, Orville Dull. Released April 3, 1927. Reviewed March 18, 1927, page 968.
Not the Type. Director, Jesse Robbins. Released April 24, 1927. Reviewed May 6, 1927, page 1676.
A Hot Potato. Director, Jesse Robbins. Released June 19, 1927. Reviewed July 15, 1927, page 130.

BOBBY VERNON COMEDIES. Produced by Christie Film Co. Distributed by Educational Film Exchanges. Star, Bobby Vernon. Length, 2 reels.

Jail Birdies. Director, Walter Graham. Released April 10, 1927. Reviewed April 15, 1927, page 1372.

Tie That Bull. Director, Robert Kerr. Released May 29, 1927. Reviewed June 17, 1927, page 2368.

Dead Easy. Director, Harold Beaudine. Released July 17, 1927. Reviewed Aug. 12, 1927, page 460.

BOBBY VERNON COMEDY. Produced by Christie Film Co. Distributed by Paramount. Starring Bobbie Vernon. Length, 2 reels.

Short Socks. Director, Harold Beaudine. Released August 13, 1927.

—W—

WHAT HAPPENED TO JANE COMEDIES. Produced by Stern Bros. Distributed by Universal. Length, 2 reels.

Jane's Honeymoon. Star, Thelma Daniels. Director, Charles Lamont. Released March 16, 1927.

Jane's Hubby. Star, Thelma Daniels. Director, Scott Pembroke. Released April 20, 1927. Reviewed April 1, 1927, page 1184.

Jane Missed Out. Star, Violet Bird. Released May 18, 1927. Reviewed April 29, 1927, page 1587.

Jane's Sleuth. Star, Ethlyne Clair. Director, Sam Newfield. Released June 22, 1927. Reviewed June 3, 1927, page 2224.

Jane's Relations. Star, Margery Marcel. Director, Scott Pembroke. Released July 20, 1927. Reviewed July 1, 1927, page 2562.

Plain Jane. Star, Margery Marcel. Director, Scott Pembroke. Released August 17, 1927.

WHIRLWIND COMEDIES. Produced by Charles Bowers. Distributed by Film Booking Offices. Star and Director, Charles Bowers. Length, 2 reels.

Why Squirrels Leave Home. Released March 21, 1927.

He Couldn't Help It. Released April 18, 1927. Reviewed March 4, 1927, page 803.

The Vanishing Villain. Released May 16, 1927.

Steamed Up. Released June 13, 1927.

Nothing Doing. Released July 11, 1927.

WISECRACKERS. Produced and distributed by Film Booking Offices. With Kit Guard, Al Cooke and Lorraine Eason. Director, Del Andrews. Length, 2 reels.

A Chin Ho Loved to Touch. Released April 10, 1927.

Cry and Get It. Released March 27, 1927.

Shy Knees. Released April 24, 1927.

Not So Big. Released May 8, 1927.

The Better Role. Released May 22, 1927.

A Sock in Time. Released June 5, 1927.

Bo's Guest. Released June 19, 1927.

A Kick in the Dark. Released July 13, 1927.

SHORT LENGTH DRAMAS

—B—

BOYS' ADVENTURE SERIES. Produced by Film Craft Co. Distributed by Canfield & Clarke, Inc. Starring Mickey Bennett. Director, Harry Jones. Length, 1 reel.

Grabbing Grabbers. Released June 1, 1927.

—C—

COLOR CLASSICS. Produced by Color Art Pictures, Inc. Distributed by Tiffany Prod., Inc. Length 1 reel.

Fisherman's Luck. Released May 1, 1927. Reviewed February 25, 1927, page 677.

A Greenwich Village Romance. With Antrim Short and Vanities Girls. Director, Harold Hall. Released July 1, 1927.

—M—

MUSTANG SERIES. Produced and distributed by Universal. Length, 2 reels.

A Ranger's Romance. Star, Fred Gilman. Director, Ray Taylor. Released March 12, 1927. Reviewed February 18, 1927, page 584.

The Silent Partner. Star, Edmund Cobb. Director, Wm. Wyler. Released March 19, 1927. Reviewed February 25, 1927, page 678.

The Peace Deputy. Star, Fred Gilman. Director, Geo. Hunter. Released March 26, 1927. Reviewed March 11, 1927, page 880.

Galloping Justice. Star, Edmund Cobb. Director, Wm. Wyler. Released April 9, 1927. Reviewed April 8, 1927, page 1272.

The Haunted Homestead. Star, Fred Gilman. Director, Wm. Wyler. Released April 16, 1927. An Exciting Day. Star, Edmund Cobb. Director, Ray Taylor. Released April 30, 1927. Reviewed April 8, 1927, page 1271.

The Lone Star. Star, Fred Gilman. Director, Wm. Wyler. Released May 7, 1927. Reviewed April 15, 1927, page 1372.

The Ore Raiders. Star, Fred Gilman. Director, Wm. Wyler. Released May 21, 1927. Reviewed April 29, 1927, page 1587.

The Cowboy Chaperon. Star, Edmund Cobb. Director, Ernst Laemmle. Released May 28, 1927.

The Home Trail. Star, Fred Gilman. Director, Wm. Wyler. Released June 4, 1927. Reviewed May 13, 1927, page 1848.

Barrymore Tommy. Star, Fred Gilman. Director, Ray Taylor. Released June 18, 1927. Reviewed May 27, 1927, page 2088.
Gun Justice. Star, Fred Gilman. Director, Wm. Wyler. Released July 2, 1927. Reviewed June 10, 1927, page 2292.
The Phantom Outlaw. Star, Fred Gilman. Director, Wm. Wyler. Released July 16, 1927. Reviewed June 24, 1927, page 2453.
The Roaring Gulch. Star, Edmund Cobb. Director, Ernst Laemmle. Released July 23, 1927. Reviewed July 1, 1927, page 2562.
The Plumed Rider. Star, Fred Gilman. Director, Ray Taylor. Released July 30, 1927. Reviewed July 15, 1927, page 130.
Pawns and Queens. Star, Edmund Cobb. Director, Ernst Laemmle. Released August 6, 1927. Reviewed July 15, 1927, page 130.
The Square Shooter. Star, Fred Gilman. Director, Wm. Wyler. Released August 13, 1927. Reviewed July 22, 1927, page 220.
The Horse Trader. Star, Fred Gilman. Director, Wm. Wyler. Released Aug. 20, 1927.
The Man Tamer. Star, Edmund Cobb. Director, Ernst Laemmle. Released Aug. 27, 1927.

—P—

PARAMOUNT NOVELTY. Produced by Charles B. Mintz. Distributed by Paramount. Length, 2 reels.
The Elegy. Director, Andrew S. Stone. Released August 6, 1927.

—T—

W. C. TUTTLE COMEDY WESTERNS. Produced and Distributed by Universal. Director, Vin Moore. Length, 2 reels.
A Strange Inheritance. With Ben Corbett and Pee Wee Holmes. Released March 5, 1927. Reviewed February 11, 1927, page 490.
When Oscar Went Wild. With Ben Corbett and Pee Wee Holmes. Released April 23, 1927.
The Pride of Piperock. With Ben Corbett and Pee Wee Holmes. Released April 23, 1927. Reviewed April 1, 1927, page 1184.
Flaming Snow. With Jack Knapp and Ben Corbett. Released May 14, 1927. Reviewed April 22, 1927, page 1460.
The Piperock Blaze. With Pee Wee Holmes and Ben Corbett. Released June 11, 1927. Reviewed May 20, 1927, page 1964.
The Rest Cure. With Pee Wee Holmes and Ben Corbett. Released June 25, 1927.
Cows Is Cows. With Pee Wee Holmes and Ben Corbett. Released July 9, 1927. Reviewed June 24, 1927, page 2454.

MISCELLANEOUS

—B—

BRAY NATURE SPECIALS. Produced and distributed by Bray Productions, Inc. Length, 1 reel.
A Furry Tale. Released March 1, 1927.
The Low Down. Released March 21, 1927.
Heralds of the Spring. Released April 19, 1927.
Land of Eternal Summer. Released May 18, 1927.

BRAY NOVELTY MAGAZINE. Produced and Distributed by Bray Productions, Inc. Length, 1 reel.
Sports on the Great Lakes. Released March 7, 1927.
Riding on the Breeze. Released April 5, 1927.
The Noble Art. Released May 3, 1927.
The Ocean Floor. Released June 2, 1927.
The Eighth Wonder. Released July 2, 1927.
Derelects of the Sea. Released August 2, 1927.

BRUCE SCENIC NOVELTIES. Produced by Robert C. Bruce. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.
Hawaii from the Car Window—Black Sand—The Harbor Beacon. Released March 20, 1927. Reviewed April 8, 1927, page 1272.
Buried Treasure. Released April 17, 1927. Reviewed April 22, 1927, page 1460.
Gray Days—A Dash Thru Hawaii—Hello, Hilo. Released May 15, 1927. Reviewed June 3, 1927, page 2224.
The Tenants of Marble Canyon—A Picture Paradise. Released June 12, 1927. Reviewed June 24, 1927, page 2454.
The River of Suds—A Mid-Ocean Sunset. Released July 10, 1927. Reviewed August 12, 1927, page 460.

—C—

CASTLE NOVELTIES. Produced and Distributed by Castle Films. Length, 1 reel.
Golf and How. Released March 26, 1927.
Speed. Released April 9, 1927.
Stepping Along. Released April 23, 1927.
Pais. Released May 7, 1927.
Skywalkers. Released May 21, 1927.
Little Feet. Released June 14, 1927. Reviewed July 22, 1927, page 220.
Yosemite. Released June 18, 1927.
Water Sports. Released July 2, 1927.
Magic Hands. Released July 16, 1927.
Oh, Boy, Paris! Released July 30, 1927.
Japanese Oddities. Released August 11, 1927.
Let's Go. Released August 27, 1927.

CATHEDRAL OF ST. PAUL. Produced by Pathe Freres. Distributed by Cranfield & Clarke, Inc. Released April 1, 1927. Length, 1 reel.

CURIOSITIES. Produced by Walter Futter. Distributed by Educational Film Exchanges. Length 1 reel.

Odd Jobs. Released April 3, 1927. Reviewed April 8, 1927, page 1271.
 Growing Money. Released May 1, 1927. Reviewed May 27, 1927, page 2088.
 Mystic India. Released May 29, 1927. Reviewed June 10, 1927, page 2292.
 Pick a Pet. Released July 3, 1927. Reviewed July 22, 1927, page 220.
 Traveling at Home. Released July 31, 1927. Reviewed September 9, 1927, page 782.
 Holly Nuts. Released August 28, 1927. Reviewed September 2, 1927, page 712.

—F—

FAMOUS MUSIC MASTERS SERIES. Produced and Distributed by Fitzpatrick Pictures, Inc.

Length, 1 reel.
 Schumann. Released May, 1927.
 Rossini. Released May, 1927.
 Brahms. Released July, 1927.

FAMOUS SONG SERIES. Produced and Distributed by Fitzpatrick Pictures, Inc. Length, 1 reel.

Four Indian Love Lyrics. Released June, 1927.
 Songs of the British Isles. Released August, 1927.
 Songs of the Southern States. Released April, 1927.

FOX VARIETIES. Produced and Distributed by Fox Film Corp. Length, 1 reel.

Below the Equator. Released April 3, 1927. Reviewed April 1, 1927, page 1184.
 Around Old Heidelberg. Released April 17, 1927. Reviewed May 6, 1927, page 1676.
 Nature's Wonderland. Released May 1, 1927. Reviewed April 15, 1927, page 1372.
 Reflections. Released May 15, 1927. Reviewed May 20, 1927, page 1964.
 Monarchs of the Soil. Released May 29, 1927. Reviewed June 10, 1927, page 2292.
 Venders of the World. Released June 12, 1927. Reviewed June 17, 1927, page 2368.
 Road to the Yukon. Released June 26, 1927. Reviewed June 24, 1927, page 2454.
 Snow Rambles. Released July 10, 1927. Reviewed July 15, 1927, page 130.
 The Glory That Was Greece. Released July 24, 1927.
 The Salmon Run. Released August 21, 1927.
 Exploring Norway. Released August 7, 1927.

—H—

HODGE-PODGE SERIES. Produced by Lyman H. Howe. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.

Climbing Into Cloudland. Released Mar. 13, 1927. Reviewed Apr. 15, 1927, page 1372.
 A Bird of Flight. Released Apr. 17, 1927. Reviewed May 20, 1927, page 1964.
 A Scenic Treasure Chest. Released May 22, 1927.
 Tales of a Traveler. Released June 26, 1927. Reviewed July 29, 1927, page 288.
 Capers of a Camera. Released July 17, 1927. Reviewed Sept. 9, 1927, page 782.
 Bubbles of Geography. Released Aug. 14, 1927. Reviewed Aug. 19, 1927, page 526.

—L—

LIFE CARTOONS. Produced by Life Publishing Co. Distributed by Educational Film Exchanges, Inc. Length, 1 reel.

Local Talent. Released Mar. 13, 1927. Reviewed Apr. 8, 1927, page 1272.
 Ruling the Rooster. Released Mar. 27, 1927. Reviewed Apr. 8, 1927, page 1271.
 The Prince of Whales. Released Apr. 10, 1927. Reviewed Apr. 22, 1927, page 1460.
 Racing Fever. Released Apr. 24, 1927. Reviewed May 20, 1927, page 1964.
 North of Nowhere. Released May 8, 1927. Reviewed June 3, 1927, page 2224.

—M—

MAKING OF A KING. Produced by B. M. Powell. Distributed by Cranfield & Clarke, Inc. Released May 1, 1927. Length, 2 reels.

M-G-M ODDITIES. Produced by Ufa. Distributed by Metro-Goldwyn-Mayer. Length, 1 reel.
 An African Adventure. Released Aug. 27, 1927.

—P—

PATHE REVIEW. Produced and distributed by Pathe. Issued once a week. No. 10 to No. 85, released from Mar. 6, 1927, to Aug. 28, 1927. Length, 1 reel.

—S—

SCREEN SNAPSHOTS. Produced and distributed by Columbia Pictures Corp. Released twice a month, first and fifteenth. Seventh Series, Issues 9 to 20, released from March 1 to Aug. 15, 1927. Length, 1 reel.

SKETCHOGRAPHS. Produced by Julian Ollendorff. Distributed by Cranfield & Clarke, Inc. Length, 1 reel.

Beauty and the Beach. Released March 1, 1927.
 The Big Show. Released April 1, 1927.
 Learn by Mail. Released May 1, 1927.
 Here Comes the Bride. Released June 1, 1927.
 The Style Book. Released July 1, 1927.
 It's a Great Life (If you don't week-end). Released August 1, 1927.

SPORTLIGHT SERIES. Produced by Grantland Rice. Distributed by Pathe. Length, 1 reel.

The Rival Sex. Released Mar. 6, 1927. Reviewed Mar. 4, 1927, page 804.
 The Frost Line. Released Mar. 20, 1927.
 Water Sprites. Released Apr. 3, 1927. Reviewed Apr. 1, 1927, page 1184.
 The Agile Age. Released Apr. 17, 1927. Reviewed Apr. 15, 1927, page 1372.
 Ginger and Genius. Released May 1, 1927. Reviewed Apr. 29, 1927, page 1587.
 Tabloid Editions. Released May 15, 1927. Reviewed May 13, 1927, page 1848.

Chills and Fever. Released May 29, 1927. Reviewed May 27, 1927, page 2088.
 Flying Feet. Released June 12, 1927. Reviewed June 24, 1927, page 2454.
 Pioneer Instinct. Released June 26, 1927.
 Eyes and Angles. Released July 10, 1927. Reviewed July 15, 1927, page 130.
 Taking Punishment. Released July 24, 1927.
 Scents and Dog Sense. Released August 7, 1927.
 On the Hook. Released Aug. 21, 1927. Reviewed Sept. 2, 1927, page 712.

—T—

TOPICS OF THE DAY. Produced by Timely Films, Inc. Distributed by Pathe. Issued once a week. No. 10 to No. 35, released from Mar. 6, 1927, to Aug. 28, 1927. Length, 1 reel.

TRAVELESQUE SERIES. Produced by Carl Stearns Clancy. Distributed by Pathe. Featuring Will Rogers. Length, 1 reel.

With Will Rogers in Dublin. Released Mar. 6, 1927. Reviewed Mar. 4, 1927, page 804.

Hiking Through Holland with Will Rogers. Released Apr. 3, 1927. Reviewed Apr. 1, 1927, page 1184.

With Will Rogers in Paris. Released May 1, 1927.

Hunting For Germans in Berlin with Will Rogers. Released May 29, 1927. Reviewed May 27, 1927, page 2088.

Through Switzerland and Bavaria with Will Rogers. Released June 26, 1927. Reviewed July 1, 1927, page 2562.

With Will Rogers in London. Released July 24, 1927. Reviewed July 22, 1927, page 220.

Roaming the Emerald Isle with Will Rogers. Released Aug. 21, 1927. Reviewed Sept. 9, 1927,

NEWS REELS

FOX NEWS. Produced and distributed by Fox Film Corp. Issued twice a week, Tuesday and Friday. Vol. 8, No. 45 to Vol. 8, No. 97, released from Mar. 1 to Aug. 30, 1927.

INTERNATIONAL NEWS. Produced by International News Reel Corp. Distributed by Universal Pictures Corp. Issued twice a week, Monday and Friday. No. 19 to No. 70, released from Mar. 2, 1927, to Aug. 29, 1927.

KINOGRAMS. Produced by Kinogram Publishing Corp. Distributed by Educational Film Exchanges. Issued twice a week, Sunday and Thursday. No. 5271 to No. 5322, released from Mar. 6, 1927, to Aug. 28, 1927.

M-G-M NEWS. Produced and distributed by Metro-Goldwyn-Mayer. Issued twice a week, Wednesday and Saturday. No. 1 to No. 5 released from Aug. 17 to Aug. 31, 1927.

PARAMOUNT NEWS. Produced and distributed by Paramount. Issued twice a week, Wednesday and Saturday. No. 1 to No. 8 released from Aug. 1 to Aug. 27, 1927.

PATHE NEWS. Produced and distributed by Pathe. Issued twice a week, Wednesday and Saturday. No. 20 to No. 72, released from Mar. 2, 1927, to Aug. 31, 1927.

SERIALS

BLAKE OF SCOTLAND YARD. Produced and distributed by Universal Pictures Corp. Star, Hayden Stevenson. Director, Robert Hill. Released Mar. 28, 1927. Length, 10 episodes.

CRIMSON FLASH, THE. Produced and distributed by Pathe Exchanges, Inc. Starring Cullen Landis and Eugenia Gilbert. Director, Arch B. Heath. Released June 19, 1927. Length, 10 episodes.
 Reviewed issue June 17, 1927, page 2368.

HAWK OF THE HILLS. Produced and distributed by Pathe Exchanges, Inc. Starring Walter Miller and Allene Ray. Director, Spencer Bennet. Released Aug. 28, 1927. Length, 10 episodes.
 Reviewed issue Sept. 2, 1927, page 711.

MELTING MILLIONS. Produced and distributed by Pathe Exchanges, Inc. Starring Allene Ray and Walter Miller. Director, Spencer Bennet. Released Apr. 10, 1927. Length, 10 episodes.
 Reviewed issue Apr. 8, 1927, page 1271.

PERILS OF THE JUNGLE. Produced and distributed by Weiss Brothers' Artclass Pictures Corp. Starring Eugenia Gilbert, Frank Merrill and Bobby Nelson. Director, Jack Nelson. Length, 10 episodes.
 Reviewed issue Aug. 5, 1927, page 396.

RETURN OF THE RIDDLE RIDER, THE. Produced and distributed by Universal Pictures Corp. Star, William Desmond. Director, Robert Hill. Released Mar. 28, 1927. Length, 10 episodes.
 Reviewed issue Mar. 18, 1927, page 970.

WHISPERING SMITH RIDES. Produced and distributed by Universal Pictures Corp. Star, Wallace MacDonald. Director, Ray Taylor. Released June 6, 1927. Length, 10 episodes.

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Prince of Head Waiters, The.....	Drama of Self-Sacrifice.....	37
See You in Jail.....	Comedy.....	40
Somewhere in Sonora.....	Western.....	42
Stolen Bride, The.....	Romantic Drama.....	42
Sunset Derby, The.....	Race-Track Melodrama.....	42
Tender Hour, The.....	Romantic Drama.....	43
Three Hours.....	Drama.....	43
Three's a Crowd.....	Comedy.....	43
Venus of Venice.....	Comedy-Drama.....	45
White Pants Willie.....	Comedy.....	46

FITZPATRICK PICTURES, INC.

Miscellaneous.....		
Famous Music Masters Series, 1 reel.....		56
Famous Songs Series, 1 reel.....		56

FOX FILM CORPORATION

Broncho Twister, The.....	Western.....	22
Chain Lightning.....	Western Melodrama.....	24
Circus Ace, The.....	Western Drama.....	24
Colleen.....	Irish-American Comedy-Drama.....	25
Cradle Snatchers.....	Farce-Comedy.....	25
Good as Gold.....	Western Melodrama.....	28
Heart of Salome, The.....	Romantic Melodrama.....	29
Hills of Peril.....	Western Melodrama.....	30
Is Zat So?.....	Comedy-Drama.....	31
Love Makes 'Em Wild.....	Comedy-Drama.....	32
Madame Wants No Children.....	Comedy-Drama.....	33
Married Alive.....	Comedy-Drama of Marriage.....	33
Outlaws of Red River.....	Western Melodrama.....	36
Paid to Love.....	Mythical Kingdom Romance.....	36
Rich But Honest.....	Comedy-Drama.....	38
Secret Studio, The.....	Romantic Drama.....	40
Singed.....	Drama of Self-Sacrifice.....	41

Slaves of Beauty.....	Comedy-Drama.....	41
Lumbar River.....	Comedy.....	44
What Price Glory.....	Drama of U. S. Marines.....	46
Whispering Sage.....	Western Melodrama.....	46
Comedies		
Animal Comedies, 2 reels.....		48
Helen and Warren Series, 2 reels.....		50
Imperial Comedies, 2 reels.....		51
O. Henry Series, 2 reels.....		50
Van Bibber Comedies, 2 reels.....		53
News Reel.....		
Fox News.....		57
Miscellaneous.....		
Fox Varieties, 1 reel.....		56

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LUMAS FILM CORPORATION

Catch as Catch Can.....	Drama.....	24
Mountains of Manhattan.....	Drama.....	34
One Chance in a Million.....	Crook Melodrama.....	35
Rose of Kildare, The.....	Romantic Drama.....	39
Satin Woman, The.....	Society Drama.....	40
Silent Avenger, The.....	Melodrama.....	40
Sinews of Steel.....	Drama.....	41
Woman Who Did Not Care, The.....	Society Drama.....	47

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METRO-GOLDWYN-MAYER DISTRIBUTING CORPORATION

Adam and Evil.....	Farce-Comedy.....	20
After Midnight.....	Romantic Drama.....	20
Bugle Call, The.....	Frontier Drama.....	23
California.....	Historical Western.....	23
Callahans and the Murphys, The.....	Romantic Comedy.....	23
Capt. Salvation.....	Melodrama of the Sea.....	23
Frisco Sally Levy.....	Romantic Comedy.....	28
Frontiersman, The.....	Western Drama.....	28
Heaven on Earth.....	Romantic War Drama.....	29
Lovers?.....	Romance.....	32
Mockery.....	Drama.....	34
Mr. Wu.....	Melodrama.....	34
On Ze Boulevard.....	Farce-Comedy.....	35
Rookies.....	Romantic Comedy.....	39
Slide, Kelly, Slide.....	Comedy.....	41
Tillie the Toiler.....	Comedy-Drama.....	43
Twelve Miles Out.....	Melodrama.....	45
Unknown, The.....	Melodrama of the Circus.....	45
News Reel.....		
M-G-M News.....		57
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PARAMOUNT FAMOUS LASKY CORPORATION

Afraid to Love.....	Farce-Comedy.....	20
Arizona Bound.....	Western Drama.....	20
Beau Geste.....	Romantic Drama.....	21
Blind Alleys.....	Romantic Drama.....	22
Cabaret.....	Melodrama.....	23
Casey at the Bat.....	Comedy.....	24
Children of Divorce.....	Romantic Drama.....	24
Drums of the Desert.....	Western Drama.....	26
Evening Clothes.....	Light Comedy.....	26
Fashions for Women.....	Romantic Drama.....	27
Fireman Save My Child.....	Comedy.....	27
Hula.....	Romantic Drama.....	30
Knockout Reilly.....	Romantic Melodrama.....	31
Last Outlaw, The.....	Western Melodrama.....	31
Man Power.....	Comedy-Drama.....	33
Metropolis.....	Fantastic Drama.....	33
Mme. Pompadour.....	Romantic Drama.....	33
Mysterious Rider, The.....	Western.....	34
Ritz.....	Romance.....	38
Rolled Stockings.....	Romance of College Life.....	38
Rough House Rosie.....	Romantic Melodrama.....	39
Rubber Heels.....	Comedy Burlesque.....	39
Running Wild.....	Comedy.....	39
Senorita.....	Light Comedy.....	40
Service for Ladies.....	Romantic Comedy.....	40
Soft Cushions.....	Costume Comedy.....	41
Special Delivery.....	Comedy.....	42
Telephone Girl, The.....	Drama of Politics.....	43
Ten Modern Commandments.....	Romantic Comedy.....	43
Time to Love.....	French Farce.....	44
Tip-Toes.....	Farce-Comedy.....	44
Too Many Crooks.....	Farce-Comedy.....	44
Wedding Bills.....	Farce-Comedy.....	45
Whirlwind of Youth, The.....	Romantic Drama.....	46
World at Her Feet, The.....	Comedy.....	47
Comedies		
Jimmie Adams Comedy, 2 reels.....		48
Billy Dooley Comedy, 2 reels.....		50
Edward Everett Horton Comedy, 2 reels.....		51
Inkwell Imps Cartoons, 1 reel.....		51

Krazy Kat Cartoons, 1 reel.....	51
Bobby Vernon Comedy, 2 reels.....	54
Short Length Dramas	
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News Reel	
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PATHE EXCHANGES, INC

Arizona Whirlwind, The.....	Melodrama of West.....	20
Avenging Fangs, The.....	Drama of Vengeance.....	21
Border Blackbirds.....	Western Drama.....	22
Code of the Cow Country.....	Western Drama.....	24
Country Doctor, The.....	Drama.....	25
Don Desperado.....	Western Melodrama.....	26
Eyes of the Totem.....	Melodrama.....	26
Fightin' Comeback, The.....	Western Melodrama.....	27
Fighting Eagle, The.....	Romantic Drama.....	27
Heart of the Yukon, The.....	Drama of Gold Rush Days.....	29
Heart Thief, The.....	Love Drama.....	29
Hidden Aces.....	Melodrama.....	29
His Dog.....	Human Interest Drama.....	30
His First Flame.....	Comedy.....	30
Horseshoes.....	Comedy.....	30
Interferin' Gent, The.....	Western.....	30
Little Adventuress, The.....	Comedy.....	31
Little Firebrand, The.....	Comedy-Drama.....	32
Man From Hardpan, The.....	Western.....	33
Meddlin' Stranger, The.....	Western.....	33
Night Bride, The.....	Comedy.....	35
No Control.....	Comedy.....	35
No Man's Law.....	Western.....	35
Pals in Peril.....	Western.....	36
Phantom Buster, The.....	Western Drama.....	36
Pirates of the Sky.....	Melodrama.....	36
Princess on Broadway, The.....	Romance of the stage.....	37
Rejuvenation of Aunt Mary, The.....	Comedy.....	38
Ridin' Rowdy, The.....	Drama of the West.....	38
Skedaddle Gold.....	Western Drama.....	41
Spuds.....	War Comedy.....	42
Tearin' Into Trouble.....	Western Drama.....	43
Trunk Mystery, The.....	Mystery Melodrama.....	44
Two Gun of the Tumbleweed.....	Western Drama.....	45
Vanity.....	Drama.....	45
White Gold.....	Drama.....	46
White Pebbles.....	Western Drama.....	46
Yankee Clipper, The.....	Romantic Drama.....	47
Serials		
Crimson Flash, The, 10 episodes.....		57
Hawk of the Hills, 10 episodes.....		57
Melting Millions, 10 episodes.....		57
Comedies		
Aesop's Fables, 2/3 reels.....		48
Charlie Chase Comedies, 2 reels.....		49
Alice Day Comedies, 2 reels.....		50
Our Gang Comedies, 2 reels.....		52
Roach Stars Comedies, 2 reels.....		52
Mack Sennett Comedies, 2 reels.....		53
Smith Family Comedies, 2 reels.....		53
Ben Turpin Comedies, 2 reels.....		53
News Reel		
Pathe News.....		57
Miscellaneous		
Pathe Review, 1 reel.....		56
Sportlight Series, 1 reel.....		56
Topics of the Day, 1 reel.....		57
Travelsque Series, 1 reel.....		57

PEERLESS PICTURES CORPORATION

Woman's Law.....	Drama.....	47
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RAYART PICTURES CORPORATION

Daring Deeds.....	Comedy-Drama.....	25
Lost Limited, The.....	Railroad Drama.....	32
Million Dollar Mystery, The.....	Mystery Drama.....	34
Modern Daughters.....	Drama of Younger Generation.....	34
Racing Fool, The.....	Comedy-Drama.....	37
Range Riders.....	Western Melodrama.....	37
Riders of the West.....	Western Melodrama.....	38
Romantic Rogue, The.....	Comedy-Drama.....	39
Royal American, The.....	Sea Melodrama.....	39
Saddle Jumpers.....	Western Melodrama.....	39
Silent Hero, The.....	Dramatic Dog Story.....	41
Speedy Smith.....	Drama.....	42
Thunderbolt's Tracks.....	Western Drama.....	43
Western Courage.....	Western Melodrama.....	45
When Seconds Count.....	Drama.....	46

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STERLING PICTURES DISTRIBUTING CORPORATION

Closed Gates.....	War Theme.....	24
Cruel Truth, The.....	Romantic Drama.....	25
Face Value.....	Drama.....	27
In the First Degree.....	Drama.....	30

Red Signals.....	Railroad Melodrama.....	38
She's My Baby.....	Comedy-Drama.....	40
Stranded.....	Drama of Hollywood.....	42
Thumbs Down.....	Domestic Drama.....	43

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TIFFANY PRODUCTIONS, INC.

Backstage.....	Comedy-Drama.....	21
Beauty Shoppers, The.....	Comedy-Drama.....	21
Enchanted Island, The.....	Romantic Drama.....	26
Lightning.....	Western.....	31
Princess From Hoboken, The.....	Farce-Comedy.....	37
Snowbound.....	Farce-Comedy.....	41
Tired Business Man, The.....	Farce-Comedy.....	44
Short Length Dramas.....		
Color Classics, 1 reel.....		54

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UNITED ARTISTS CORPORATION

Beloved Rogue, The.....	Costume Drama.....	21
Love of Sunya, The.....	Romantic Drama.....	32
Resurrection.....	Russian Drama.....	38
Topsy and Eva.....	Comedy-Drama.....	44

UNIVERSAL PICTURES CORPORATION

Beware of Widows.....	Farce-Comedy.....	21
Blazing Days.....	Western Drama.....	22
Broncho Buster, The.....	Western Melodrama.....	22
Claw, The.....	Drama.....	24
Down the Stretch.....	Race Track Melodrama.....	26
Fast and Furious.....	Farce-Comedy.....	27
Fighting Three, The.....	Western.....	27
Fourth Commandment, The.....	Mother Love Drama.....	28
Grinning Guns.....	Western.....	28
Hands Off.....	Western Drama.....	28
Hard Fists.....	Western Melodrama.....	29
Held by the Law.....	Mystery Melodrama.....	29
Hero on Horseback, A.....	Western.....	29
Hey, Hey, Cowboy.....	Western.....	29
Love Thrill, The.....	Farce-Comedy.....	32
Men of Daring.....	Western.....	33
Mystery Club, The.....	Mystery Melodrama.....	34
Painting the Town.....	Comedy.....	36
Perch of the Devil.....	Melodrama.....	36
Prairie King, The.....	Western Melodrama.....	37
Rambling Ranger, The.....	Western Drama.....	37
Range Courage.....	Western Melodrama.....	37
Red Clay.....	Western Drama.....	38
Sensation Seekers.....	Melodrama.....	40
Set Free.....	Western.....	40
Spurs and Saddles.....	Western Melodrama.....	42
Taxi! Taxi!.....	Farce-Comedy.....	43
Western Rover, The.....	Western Melodrama.....	45
Serials.....		
Blake of Scotland Yard, 10 episodes.....		57
Return of the Riddle Rider, 10 episodes.....		57
Whispering Smith Rides, 10 episodes.....		57
Comedies.....		
Blue-Bird Comedies, 1 reel.....		48
Buster Brown Comedies, 2 reels.....		49
Collegians Series, 2 reels.....		49
Excuse Maker Comedies, 2 reels.....		50
Gumps Series, 2 reels.....		50
Let George Do It Comedies, 2 reels.....		51
Newlyweds and Their Baby Comedies, 2 reels.....		52
What Happened to Jane Comedies, 2 reels.....		54
Short Length Dramas.....		
Mustang Series, 2 reels.....		54
W. C. Tuttle Comedy Westerns, 2 reels.....		55
News Reel.....		
International News.....		57

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WARNER BROTHERS

Bitter Apples.....	Melodrama.....	21
Black Diamond Express, The.....	Railroad Romance.....	22
Brute, The.....	Melodrama.....	23
Bush Leaguer, The.....	Comedy-Drama.....	23
Climbers, The.....	Drama.....	24
Dearie.....	Heart Interest Drama.....	25
Desired Woman, The.....	Romantic Drama of Desert.....	26
Heart of Maryland, The.....	Civil War Melodrama.....	29
Irish Hearts.....	Comedy-Melodrama.....	30
Matinee Ladies.....	Melodrama of Jazz Age.....	33
Million Bid, A.....	Melodrama.....	33
Simple Sis.....	Comedy-Melodrama.....	41
Tracked by the Police.....	Outdoor Melodrama.....	44
What Every Girl Should Know.....	Heart Interest Melodrama.....	45
What Happened to Father.....	Farce-Comedy.....	46
White Flannels.....	Human Interest Drama.....	46

WEISS BROS. ARTCLASS PICTURES CORPORATION

Serial.....		
Perils of the Jungle, 10 episodes.....		57

“THE CHECK-UP”

“The Check-Up” is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as “Poor.” The second column gives the number who considered it “Fair”; the third, the number who considered it “Good”; and the fourth column, those who considered it “Big.”

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of “Poor” is rated as 20%; one of “Fair,” 40%; “Good,” 70%; and “Big,” 100%. The percentage ratings of all of these reports on one picture are then added together and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting “Poor”	Number Exhibitors Reporting “Fair”	Number Exhibitors Reporting “Good”	Number Exhibitors Reporting “Big”	Average Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf.....	—	2	15	—	66	5,831 ft.
Blood Ship, The.....	—	—	16	5	77	6,843 ft.
Romantic Age, The.....	—	2	7	1	67	5,267 ft.
Wreck, The.....	—	2	8	—	64	5,631 ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The.....	1	5	6	—	53	4,879 ft.
Arizona Nights.....	—	1	5	4	79	6,382 ft.
Border Whirlwind, The.....	—	1	8	1	70	4,862 ft.
Bred in Old Kentucky.....	—	1	10	—	67	5,285 ft.
Breed of the Sea.....	1	4	12	—	60	6,450 ft.
Don Mike.....	—	2	15	3	70	5,723 ft.
Flaming Fury.....	—	5	5	—	55	4,464 ft.
Gorilla Hunt, The.....	—	—	10	3	77	4,800 ft.
Her Father Said No.....	3	4	12	—	56	6,908 ft.
Her Honor, The Governor.....	1	4	11	3	65	6,709 ft.
Magic Garden, The.....	—	6	18	3	67	6,807 ft.
Moon of Israel.....	—	1	9	2	73	6,680 ft.
Mother.....	—	3	16	1	67	6,934 ft.
Moulders of Men.....	2	6	13	—	57	6,442 ft.
Red Hot Hoofs.....	—	3	8	—	62	4,681 ft.
Regular Scout, A.....	2	—	15	5	72	5,601 ft.
Rose of the Tenements.....	5	2	8	—	49	6,678 ft.
Silver Comes Thru.....	—	—	8	2	76	5,476 ft.
Tarzan and the Golden Lion.....	1	5	15	2	64	5,807 ft.
Tom and His Pals.....	—	3	9	1	65	4,346 ft.
FIRST NATIONAL						
Affair of the Follies, An.....	—	5	27	4	69	6,433 ft.
All Aboard.....	2	6	8	—	52	6,300 ft.
American Beauty.....	—	1	9	—	67	6,333 ft.
Babe Comes Home.....	1	4	10	—	59	5,761 ft.
Blonde Saint, The.....	1	5	16	1	62	6,800 ft.
Broadway Nights.....	—	5	11	1	63	6,765 ft.
Camille.....	—	—	23	14	81	9,692 ft. ✓
Convoy.....	—	4	15	1	66	7,724 ft.
Dance Magic.....	1	3	6	—	56	6,588 ft.

Title of Picture	Number Reporting Exhibitors "Poor"	Number Reporting Exhibitors "Fair"	Number Reporting Exhibitors "Good"	Number Reporting Exhibitors "Big"	Average Percentage Value	Length
Don Juan's Three Nights.....	1	2	8	2	56	6,374 ft.
Drop Kick, The.....	—	—	13	2	74	6,802 ft.
Easy Pickings.....	2	5	12	—	57	5,400 ft.
Forever After.....	—	2	16	8	77	6,330 ft.
For the Love of Mike.....	—	6	13	—	61	6,588 ft.
Framed.....	—	3	16	2	66	5,282 ft.
Hard-Boiled Haggerty.....	—	3	21	—	66	7,443 ft.
High Hat.....	3	3	7	—	52	6,190 ft.
Just Another Blonde.....	1	3	18	—	64	5,603 ft.
Ladies at Play.....	—	6	16	2	65	6,119 ft.
Lady in Ermine.....	3	9	19	—	56	6,400 ft.
Life of Riley, The.....	—	3	13	2	68	6,720 ft.
Lonesome Ladies.....	—	4	8	—	60	5,718 ft.
Long Pants.....	1	3	17	—	63	5,550 ft.
Lost at the Front.....	—	3	12	2	68	5,255 ft.
Lunatic at Large, The.....	4	2	10	—	54	5,521 ft.
Masked Woman, The.....	3	2	9	—	55	5,434 ft.
McFadden's Flats.....	1	4	35	15	75	7,846 ft.
Midnight Lovers.....	2	7	9	—	53	6,100 ft.
Mismates.....	1	6	14	—	59	6,856 ft.
Naughty but Nice.....	—	1	16	4	74	6,520 ft.
Notorious Lady, The.....	1	4	9	2	63	6,040 ft.
Orchids and Ermine.....	—	15	21	8	66	6,734 ft.
Overland Stage, The.....	1	3	17	4	69	6,392 ft.
Perfect Sap, The.....	1	5	17	—	61	5,982 ft.
Poor Nut, The.....	—	5	9	2	66	6,897 ft.
Prince of Headwaiters, The.....	—	4	13	—	63	6,400 ft.
Prince of Tempters, The.....	2	2	22	1	65	7,780 ft.
Sea Tiger, The.....	1	3	24	3	68	5,606 ft.
See You in Jail.....	4	5	11	2	59	5,800 ft.
Silent Lover, The.....	—	11	14	1	58	6,500 ft.
Smile, Brother, Smile.....	—	3	15	2	69	6,548 ft.
Somewhere in Sonora.....	—	2	6	2	70	5,718 ft.
Stepping Along.....	1	3	15	2	66	7,038 ft.
Stolen Bride, The.....	—	1	18	2	71	7,179 ft.
Syncopating Sue.....	1	6	20	1	63	6,770 ft.
Tender Hour, The.....	—	6	13	3	66	7,400 ft.
Three Hours.....	1	13	19	—	57	5,774 ft.
Three's a Crowd.....	—	4	7	1	63	5,668 ft.
Twinkletoes.....	—	3	26	3	70	7,833 ft.
Unknown Cavalier, The.....	1	5	17	5	69	6,595 ft.
Venus of Venice.....	1	12	13	2	58	6,324 ft.
White Black Sheep, The.....	2	6	17	3	63	6,798 ft.
White Pants Willie.....	1	4	7	—	56	6,409 ft.
FOX						
Ankles Preferred.....	1	6	18	2	64	5,498 ft.
Auctioneer, The.....	—	6	14	3	66	5,686 ft.
Bertha, the Sewing Machine Girl.....	1	1	10	1	66	5,242 ft.
Broncho Twister, The.....	—	3	15	2	69	5,435 ft.
Canyon of Light.....	—	8	18	7	66	5,399 ft.
Circus Ace, The.....	—	3	13	1	67	4,810 ft.
City, The.....	1	4	7	1	59	5,508 ft.
Country Beyond, The.....	—	1	14	3	73	5,363 ft.
Cradle Snatchers.....	—	3	14	2	68	6,281 ft.
Desert Valley.....	—	1	12	1	70	4,731 ft.
Going Crooked.....	2	1	7	—	57	5,345 ft.
Great K. & A. Train Robbery.....	—	1	24	7	76	4,800 ft.
Hills of Peril.....	—	1	9	—	67	4,943 ft.
Is Zat So?.....	—	2	12	—	66	6,950 ft.
Joy Girl, The.....	—	3	15	—	65	6,162 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Last Trail, The.....	1	6	15	3	64	5,190 ft.
Lily, The.....	3	5	7	—	50	6,268 ft.
Love Makes 'Em Wild.....	1	5	10	—	58	5,508 ft.
Loves of Carmen.....	—	1	12	3	74	8,538 ft.
Midnight Kiss, The.....	1	5	8	—	56	5,025 ft.
Monkey Talks, The.....	1	5	12	—	59	5,500 ft.
Music Master, The.....	1	3	17	5	70	7,754 ft.
One Increasing Purpose.....	2	4	7	1	56	7,677 ft.
Outlaws of Red River.....	—	3	17	3	70	5,327 ft.
Paid to Love.....	—	—	10	—	70	6,888 ft.
Return of Peter Grimm.....	—	4	16	1	66	6,961 ft.
Secret Studio, The.....	1	1	9	—	63	5,870 ft.
Seventh Heaven.....	—	1	14	9	81	11,000 ft.
Stage Madness.....	2	3	5	—	51	5,620 ft.
Summer Bachelors.....	—	3	13	4	72	6,782 ft.
Thirty Below Zero.....	2	4	13	4	66	4,691 ft.
Upstream.....	2	1	7	2	64	5,510 ft.
War Horse, The.....	—	2	9	—	65	4,976 ft.
What Price Glory.....	—	—	35	28	83	11,109 ft.
Whispering Sage.....	—	2	10	1	68	4,783 ft.
Whispering Wires.....	1	—	11	3	73	5,946 ft.
Wings of the Storm.....	—	5	11	1	53	5,244 ft.
METRO-GOLDWYN-MAYER						
Adam and Evil.....	—	3	10	—	63	6,667 ft.
After Midnight.....	—	4	24	3	69	6,312 ft.
Altars of Desire.....	2	11	23	—	58	6,037 ft.
Annie Laurie.....	—	2	13	2	70	8,730 ft.
Bardelys the Magnificent.....	—	1	18	7	77	8,536 ft.
Ben Hur.....	—	—	13	9	82	12,000 ft.
Big Parade, The.....	—	—	20	21	85	12,550 ft.
Boy Friend, The.....	4	3	13	1	58	5,584 ft.
Callahans and the Murphys.....	—	1	21	7	76	5,875 ft.
Captain Salvation.....	—	7	22	1	64	7,395 ft.
Demi-Bride, The.....	—	6	27	8	71	6,886 ft.
Deserts' Toll.....	—	5	15	—	63	5,376 ft.
Exit Smiling.....	9	5	4	—	37	6,461 ft.
Fair Co-Ed, The.....	—	—	—	2	76	8,154 ft.
Faust.....	4	7	19	3	60	8,101 ft.
Fire Brigade.....	1	7	32	11	71	8,716 ft.
Flaming Forest, The.....	1	5	32	4	68	6,567 ft.
Flesh and the Devil, The.....	—	5	37	16	76	8,759 ft.
Frisco Sally Levy.....	—	5	16	1	64	6,900 ft.
Gay Deceiver, The.....	3	9	13	1	55	6,624 ft.
Heaven on Earth.....	—	5	17	—	63	6,301 ft.
Johnny Get Your Hair Cut.....	—	7	24	7	70	6,781 ft.
La Boheme.....	2	4	18	5	68	8,771 ft.
Little Journey, The.....	1	7	17	—	60	6,088 ft.
Lovers.....	1	5	20	3	66	5,291 ft.
Love's Blindness.....	3	7	11	3	59	6,023 ft.
Magician, The.....	4	6	13	1	55	6,960 ft.
Mr. Wu.....	—	3	41	9	73	7,603 ft.
Mockery.....	2	3	20	2	65	5,957 ft.
On Ze Boulevard.....	—	6	5	—	54	5,671 ft.
Red Mill, The.....	5	7	27	4	62	6,337 ft.
Road to Romance, The.....	—	1	14	1	66	6,544 ft.
Rookies.....	—	4	29	14	76	6,640 ft.
Scarlet Letter, The.....	—	7	23	8	71	8,229 ft.
Show, The.....	1	6	24	5	68	6,308 ft.
Slide, Kelly, Slide.....	—	5	39	22	78	7,865 ft.
Spring Fever.....	—	2	13	1	68	6,507 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Taxi Dancer, The.....	—	13	15	1	58	6,289 ft.
Tell it to the Marines.....	—	1	35	28	83	8,800 ft.
Temptress, The.....	—	7	21	12	74	8,221 ft.
There You Are.....	—	7	17	—	61	5,652 ft.
Tillie the Toiler.....	1	7	23	6	68	6,160 ft.
Tin Hats.....	1	6	35	8	70	6,598 ft.
Twelve Miles Out.....	—	3	26	7	73	7,899 ft.
Understanding Heart, The.....	—	7	20	2	65	6,657 ft.
Unknown, The.....	—	2	17	8	77	5,517 ft.
Upstage.....	—	9	15	3	63	6,048 ft.
Valencia.....	5	6	23	2	60	5,580 ft.
Valley of Hell, The.....	2	4	7	1	56	4,070 ft.
War Paint.....	—	2	26	4	72	5,032 ft.
Winners of the Wilderness.....	—	2	14	2	70	6,343 ft.
Women Love Diamonds.....	1	8	7	—	52	6,365 ft.
PARAMOUNT						
Ace of Cads.....	2	5	22	2	64	7,786 ft.
Afraid to Love.....	3	8	15	2	58	6,169 ft.
Arizona Bound.....	1	4	8	—	57	4,912 ft.
Barbed Wire.....	—	—	18	3	74	6,951 ft.
Beau Geste.....	1	2	16	11	77	9,879 ft.
Blind Alleys.....	1	7	15	2	62	5,597 ft.
Blonde or Brunette.....	1	4	22	1	65	5,872 ft.
Cabaret.....	—	6	23	5	69	6,947 ft.
Campus Flirt, The.....	—	2	24	13	78	6,702 ft.
Canadian, The.....	3	9	20	—	57	7,753 ft.
Casey at the Bat.....	3	15	42	8	65	6,040 ft.
Cat's Pajamas.....	—	3	19	5	72	5,863 ft.
Chang.....	—	3	20	9	76	6,536 ft.
Children of Divorce.....	1	6	27	10	72	6,662 ft.
Drums of the Desert.....	—	4	15	3	69	5,907 ft.
Eagle of the Sea, The.....	—	7	24	—	63	7,250 ft.
Evening Clothes.....	2	8	22	1	61	6,287 ft.
Everybody's Acting.....	1	6	15	4	66	6,139 ft.
Fashions for Women.....	5	8	17	3	58	6,296 ft.
Firemen, Save My Child.....	—	3	23	5	72	5,399 ft.
Gentleman of Paris, A.....	—	2	8	2	70	5,927 ft.
Great Gatsby, The.....	5	7	11	1	52	7,296 ft.
Hotel Imperial.....	2	9	19	1	59	7,091 ft.
Hula.....	—	—	22	10	79	5,862 ft.
It.....	—	—	26	26	85	6,452 ft.
Kid Boots.....	1	3	37	3	69	5,650 ft.
Kid Brother, The.....	5	3	44	10	69	7,654 ft.
Kiss in the Taxi, A.....	3	11	23	3	60	6,439 ft.
Knockout Reilly.....	—	4	34	7	72	7,080 ft.
Lady of the Harem.....	2	6	13	—	57	5,717 ft.
Let It Rain.....	1	10	21	6	66	6,052 ft.
London.....	3	5	9	—	52	5,584 ft.
Love 'Em and Leave 'Em.....	2	9	12	1	56	6,075 ft.
Love's Greatest Mistake.....	—	12	16	—	57	6,007 ft.
Madame Pompadour.....	—	4	13	—	63	7,180 ft.
Man of the Forest.....	—	4	28	5	71	5,187 ft.
Man Power.....	—	3	23	5	72	5,617 ft.
Metropolis.....	1	4	11	6	70	8,039 ft.
Mysterious Rider, The.....	—	5	22	2	67	5,957 ft.
Nevada.....	—	1	17	1	70	6,258 ft.
New York.....	1	4	22	—	64	6,877 ft.
Old Ironsides.....	1	4	8	2	63	10,089 ft.
Paradise for Two.....	—	4	25	—	66	6,187 ft.
Popular Sin, The.....	2	3	19	—	62	6,244 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Potters, The.....	—	4	24	1	67	6,680 ft.
Quarterback, The.....	1	1	33	16	78	7,114 ft.
Quicksands.....	1	5	6	1	57	4,593 ft.
Ritzzy.....	—	6	22	—	64	5,306 ft.
Rolled Stockings.....	—	2	15	1	69	6,249 ft.
Rough House Rosie.....	—	1	23	8	77	5,952 ft.
Rough Riders, The.....	2	2	26	—	65	12,071 ft.
Running Wild.....	2	3	15	2	64	6,368 ft.
Senorita.....	—	4	16	6	72	6,634 ft.
Service for Ladies.....	—	6	14	6	70	6,170 ft.
Shanghai Bound.....	—	1	17	5	75	5,515 ft.
Soft Cushions.....	—	3	11	1	66	6,838 ft.
Sorrows of Satan.....	5	10	15	3	56	8,691 ft.
So's Your Old Man.....	1	4	26	6	70	6,347 ft.
Special Delivery.....	2	6	21	2	63	5,524 ft.
Stranded in Paris.....	—	2	28	2	70	6,106 ft.
Swim, Girl, Swim.....	—	1	24	1	70	6,124 ft.
Telephone Girl, The.....	2	6	22	1	62	5,455 ft.
Ten Modern Commandments.....	—	3	15	3	70	6,497 ft.
Time to Love.....	1	6	7	—	54	4,926 ft.
Tip-Toes.....	2	3	6	—	53	6,390 ft.
Too Many Crooks.....	3	6	9	—	52	5,399 ft.
Underworld.....	—	2	11	6	76	7,643 ft.
Way of All Flesh, The.....	—	1	17	13	82	8,486 ft. ✓
Wedding Bills.....	2	6	17	—	59	5,869 ft.
We're All Gamblers.....	—	9	15	1	60	5,935 ft.
We're In the Navy Now.....	—	2	24	20	82	5,519 ft. ✓
Whirlwind of Youth, The.....	1	6	14	2	63	5,866 ft.
World at Her Feet.....	2	8	10	—	53	5,691 ft.
You'd Be Surprised.....	5	13	19	—	53	5,994 ft.
PATHE-DE MILLE						
Corporal Kate.....	—	4	8	4	70	7,460 ft.
Country Doctor, The.....	—	—	11	2	75	7,500 ft.
Cruise of the Jasper B, The.....	1	2	5	2	65	5,870 ft.
Fighting Eagle, The.....	—	—	12	1	72	8,002 ft.
Fighting Love.....	1	—	14	1	68	7,017 ft.
For Wives Only.....	—	4	8	1	63	5,800 ft.
Getting Gertie's Garter.....	—	4	13	2	67	6,859 ft.
Jim the Conqueror.....	—	3	10	1	66	5,324 ft.
Man Bait.....	—	2	10	1	68	5,947 ft.
Nervous Wreck, The.....	3	7	11	2	57	6,730 ft.
Night Bride, The.....	—	2	9	1	68	5,736 ft.
Nobody's Widow.....	1	2	8	—	60	6,421 ft.
Pals in Paradise.....	—	2	11	—	65	6,695 ft.
Rubber Tires.....	2	3	8	—	55	6,303 ft.
Vanity.....	—	3	9	—	63	5,923 ft.
White Gold.....	1	7	8	—	54	6,108 ft.
Yankee Clipper, The.....	—	2	21	3	71	7,920 ft.
Young April.....	1	4	14	1	63	6,858 ft.
TIFFANY PRODUCTIONS						
College Days.....	—	1	8	2	73	7,300 ft.
UNITED ARTISTS						
Beloved Rogue, The.....	1	1	22	10	77	9,380 ft.
General, The.....	4	8	14	1	55	7,440 ft.
Love of Sunya, The.....	1	9	24	6	67	7,311 ft.
Magic Flame, The.....	—	—	16	4	76	8,300 ft.
Night of Love, The.....	—	5	32	12	74	7,600 ft.
Resurrection.....	—	3	31	13	76	9,523 ft.
Topsy and Eva.....	—	6	4	1	56	7,350 ft.
Winning of Barbara Worth.....	—	5	25	11	74	8,560 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
UNIVERSAL						
Back to God's Country.....	1	2	7	—	59	5,751 ft.
Beware of Widows.....	1	3	7	—	57	5,670 ft.
Buckaroo Kid, The.....	1	3	13	3	68	6,167 ft.
Butterflies in the Rain.....	1	11	14	1	57	7,319 ft.
Cat and the Canary, The.....	—	1	15	8	79	7,790 ft.
Cheerful Fraud, The.....	3	5	15	3	62	6,963 ft.
Denver Dude, The.....	—	4	13	3	69	5,292 ft.
Down the Stretch.....	—	5	11	—	61	6,910 ft.
Fast and Furious.....	—	—	10	3	77	5,684 ft.
Fourth Commandment, The.....	1	5	19	1	63	6,863 ft.
Held by the Law.....	2	4	18	—	61	6,929 ft.
Her Big Night.....	—	3	14	3	70	7,603 ft.
Hey, Hey Cowboy.....	—	2	9	—	65	5,378 ft.
Hidden Loot.....	2	5	6	—	51	4,375 ft.
Ice Flood, The.....	—	3	22	—	66	5,747 ft.
Lazy Lightning.....	4	2	4	—	44	4,572 ft.
Love Thrill, The.....	—	6	10	—	59	6,038 ft.
Michael Strogoff.....	—	5	20	5	70	9,315 ft.
Midnight Sun, The.....	—	10	27	3	65	8,767 ft.
Mystery Club, The.....	1	7	4	1	52	6,969 ft.
Oh Baby.....	1	6	11	1	59	7,152 ft.
Old Soak, The.....	—	3	21	2	69	7,445 ft.
Out All Night.....	1	1	7	1	65	6,170 ft.
Painting the Town.....	—	—	12	1	72	6,045 ft.
Perch of the Devil.....	—	10	5	—	50	6,807 ft.
Prisoners of the Storm.....	1	6	15	2	63	6,102 ft.
Sensation Seekers, The.....	—	3	12	1	66	7,015 ft.
Silent Rider, The.....	—	—	14	2	74	5,879 ft.
Spangles.....	1	4	16	—	59	5,633 ft.
Take it from Me.....	5	4	13	4	60	6,649 ft.
Taxi, Taxi.....	1	4	12	1	62	7,173 ft.
Whole Town's Talking, The.....	—	6	16	—	62	6,662 ft.
Wrong Mr. Wright, The.....	2	4	7	—	53	6,459 ft.
WARNER BROS.						
Across the Pacific.....	—	1	21	8	77	6,954 ft.
Better 'Ole.....	—	4	20	13	77	9,481 ft.
Bitter Apples.....	—	2	9	1	68	5,463 ft.
Black Diamond Express.....	—	3	8	—	62	5,803 ft.
Brute, The.....	1	4	10	1	61	6,901 ft.
Bush Leaguers, The.....	—	1	11	—	68	6,281 ft.
Climbers, The.....	—	6	5	—	54	6,621 ft.
Dearie.....	—	2	10	—	65	5,897 ft.
Don Juan.....	—	2	23	10	77	10,018 ft.
Don't Tell the Wife.....	—	3	7	—	61	6,972 ft.
Finger Prints.....	1	4	11	—	59	7,031 ft.
Heart of Maryland.....	—	2	21	—	67	5,868 ft.
Hills of Kentucky.....	—	2	20	1	69	6,264 ft.
Matinee Ladies.....	—	3	8	—	62	6,352 ft.
Millionaires.....	—	3	10	—	63	6,903 ft.
Million Bid, A.....	—	3	10	—	63	6,310 ft.
Missing Link, The.....	—	1	13	3	74	6,435 ft.
Old San Francisco.....	—	—	12	3	76	7,961 ft.
Private Izzy Murphy.....	1	1	15	9	77	7,889 ft.
Third Degree, The.....	—	2	22	3	71	7,647 ft.
Tracked by the Policy.....	—	1	13	—	68	5,823 ft.
What Every Girl Should Know.....	—	5	9	—	59	6,281 ft.
When a Man Loves.....	—	1	14	2	72	10,049 ft.
While London Sleeps.....	1	4	9	1	61	5,810 ft.
White Flannels.....	—	4	7	1	63	6,820 ft.
Wolf's Clothing.....	3	4	5	2	55	7,068 ft.

MOTION PICTURE NEWS

Studio Directory

Containing

BIOGRAPHICAL DATA

On

ACTORS, ACTRESSES, DIRECTORS and
PRODUCING EXECUTIVES, WRITERS
AND CAMERAMEN

*Who Received Official Credit on Productions
Released During the Period Covered by the*

BOOKING GUIDE

Biographical Sketch

RICHARD DIX, one of the most virile actors on the screen, and who has shown dauntless courage on many occasions during the making of difficult and dangerous scenes, did not become a doctor only because he couldn't stand the sight of blood.

Young Dix, then a student at Central High School in St. Paul, Minn., fully intended to follow out the wishes of his family and become a surgeon—until he watched his brother perform three operations, and decided it was not for him.

Graduating from high school he attended the University of Minnesota for a year, after which he entered a bank. Finding this uncongenial he tried a position in an architect's office, which did not prove much better.

All during school Dix had not only been keenly interested in athletics but in amateur dramatics as well, and had taken part in nearly every student production, so his thoughts turned again to acting. Continuing his work in the architect's office he studied evenings at a dramatic school, which led to parts with a local stock company. His next move took him to New York, where he continued on the stage, only to be recalled to St. Paul by the death of his brother, which left him the main support of his mother and sister.

Local stock companies could pay but modest salaries, so he went West as leading man for the Morosco Stock Company in Los Angeles. His stage experience had included "The Hawk," with Faversham, "Song of Songs," "Little Brother," and "Night Lodging."

His success in Los Angeles was immediate, and logically led to motion pictures. One of the first pictures to bring him into prominence was "The Christian," for Goldwyn, for whom he also did "Souls for Sale." He became a Paramount star soon after, and has appeared in such outstanding productions as "The Ten Commandments," "Too Many Kisses," "The Shock Punch," "Let's Get Married," "The Lucky Devil," "The Vanishing American," a noteworthy performance, "Womanhandled," "The Quarterback," "Paradise for Two," "Knockout Reilly," "Man Power," "Shanghai Bound" and "The Gay Defender."

He was born and raised in St. Paul, Minn., his parents having moved to that city from Los Angeles just six weeks before his birth, else he might have been a "native son."



RICHARD D I X

Recent Releases

"THE QUARTERBACK"
"KNOCKOUT REILLY"
"SHANGHAI BOUND"
"MAN POWER"

Completed

"THE GAY DEFENDER"

Coming

**"THE TRAVELLING
SALESMAN"**

HAROLD LLOYD'S rise to motion picture fame is studded with many of the characteristic experiences typical of an Horatio Alger hero. Lloyd was born on a Nebraska farm in 1893. He worked before and after school and, at eighteen, became a newspaper and popcorn vendor. At nineteen, in San Diego, he made his screen debut. Then followed a period in stock and then another try at the films on the Universal lot. Lloyd became associated with Hal Roach, and made several hundred of the now famous Lonesome Luke comedies which were distributed through Pathe. Tiring of the character he adopted the horn-rimmed eyeglass make-up, to which he has held ever since. At this time he married his leading lady, Mildred Davis, and a little later severed connection with Pathe, joining the Paramount organization.

Harold Lloyd's work in his forthcoming production for Paramount release, entitled "Speedy," will bring to the screen a number of shots more thrilling than any he has filmed since "Safety Last." Daring horsemanship in piloting the street car through the busy streets of New York will be certain to win the commendation of Lloyd followers throughout the world, for even in the unassembled rushes this work on the comedian's part is an outstanding feature.

Ann Christy, new Lloyd leading lady, looks most attractive and appealing in the Coney Island and other shots in which she appears with the comedian.

Ted Wilde, directing "Speedy," was on familiar territory while working with Lloyd, for quite a few shots were made in parts of New York, where he spent his days before going to California.

While very few persons other than his intimates are aware of the fact, "Speedy" is a nickname Lloyd has borne for more than ten years. It was given to him by his father, J. Darsie Lloyd. Fitting the character of the breezy New York boy Lloyd is portraying in his new picture, the comedian was not long in selecting it after the suggestion was offered by S. R. Kent, general manager of Paramount.

"Speedy" became the Lloyd appellation soon after the comedian's father had visited a stock show in Los Angeles in which the central character's name was Harold, but who was called "Speedy" throughout the play. Lloyd, Sr., was so impressed with the drama that he soon began calling Harold "Speedy," and the name stuck.



HAROLD LLOYD

coming in

"SPEEDY"

Produced by

Harold Lloyd Corp.

A Paramount Release

Biographical Sketch

HAD Colleen Moore followed her family's wishes she might today be a widely famous concert pianist instead of the tremendously popular movie star that she is. Even a course at a musical conservatory failed to alter her decision to become an actress, dating from the age of ten, when she began organizing amateur theatricals among the children of the neighborhood in which she was everything from producer to property "man."

She made her first assault on the film citadel at the old Essanay studio in Chicago, visiting the casting office daily for six months without results. Her uncle, a prominent newspaper editor, offered to use his influence to help her, but she refused, preferring to stand or fall by her own unaided efforts. Then came three days' work at \$3.50 a day—\$10.50 for the six months—and she began to receive bits.

D. W. Griffith saw her at her uncle's home, and persuaded the family that she had talent, and should be permitted to go to California where her opportunities would be greater.

True to his promise, D. W. Griffith gave her a part, and soon she was appearing in small and featured roles for Vitagraph, Universal, Cosmopolitan, First National, Hodkinson, Goldwyn and other companies—much of it hard, thankless work, but splendid training for the stardom that was to come.

Her consistently, brilliant work brought a contract with First National and the chance to play in "Flaming Youth," which literally "made" her overnight. In a short time she was one of America's leading feminine stars, and established in a distinctive type of role in such outstanding pictures as "The Perfect Flapper," "Flirting With Love," "Sally," the more serious "So Big," "We Moderns," "Irene," and "Ella Cinders." Her most recent productions are "It Must Be Love," "Twinkletoes," "Orchids and Ermine," and "Naughty, But Nice." Her coming productions include: "Her Wild Oat," "Lilac Time," "Baby Face," and "Oh! Kay."

Miss Moore was born in Port Huron, Mich., but was educated at the Convent of the Holy Name at Tampa, Fla. She has brown hair, and is unique among screen players in that one eye is brown and the other blue. She is five feet and three inches in height. Her husband, John McCormick, is the highly successful producer of her pictures.



John McCormick

Presents

Colleen Moore

in

"HER WILD OAT"

"LILAC TIME"

"BABY FACE"

"OH! KAY"

Released By

FIRST NATIONAL

Biographical Sketch

HARRY LANGDON came honestly by that wistful look he employs so successfully on the screen. He acquired it when as a newsboy in his home town of Council Bluffs, Ia., he gazed with envying eyes on the performers at the Doheny Theatre.

Harry's career very much resembles that of Ragged Dick and Tattered Tom. The difference was that Harry had a vague idea as to just what he wanted to be. He was bound and determined to be an actor, so he started from the ground up.

Early in his teens he abandoned his newsboy work to become assistant janitor at the Doheny. Then in turn he became program boy, usher and ticket taker. The house took up "amateur nights," and Harry was among the first volunteers.

The applause at these amateur shows spurred him on, and he soon got a chance to join a traveling medicine show. He returned later to Council Bluffs and became an actor at Mickey Mullin's Music Hall. This led to the comedy star rôle in a traveling road company playing "The Show Girl" through the Middle West.

Young Langdon sat down one night after the show and started writing a vaudeville act, which eventually resulted in his becoming a picture star. The act lasted him through six seasons, and brought him to Los Angeles and the attention of Mack Sennett.

Sennett offered him a contract in pictures for considerably less money than he was making, but he took a chance and made good in two-reel comedies at once. For two years he made many of them. A contract was then forthcoming from First National for him to produce his own feature length comedies, and he has been doing just that ever since.

His first was "Tramp, Tramp, Tramp," and there was a clamor for it on the part of exhibitors. Then came "The Strong Man" and "Long Pants." His latest vehicle is "Three's A Crowd," and as a result he is more popular than ever.



**HARRY
LANGDON**

NOW---

"THREE'S A CROWD"

"LONG PANTS"

"THE STRONG MAN"

**"TRAMP, TRAMP,
TRAMP"**

Produced By
The HARRY LANGDON Corp.

Distributing Through
First National



DOUGLAS MAC LEAN

IN

"SEVEN KEYS TO
BALDPATE"
"THAT'S MY BABY"
"HOLD THAT LION"
"LET IT RAIN"
"SOFT CUSHIONS"

DISTRIBUTED BY
PARAMOUNT

Biographical Sketch

DOUGLAS MACLEAN, Paramount star, tried a little bit of several things before he decided eventually on the acting profession as a career. Well educated, he was qualified for almost any line of endeavor, particularly with a personality such as his. He thought he would make a good salesman, after he graduated from the Northwestern University Preparatory School and the Lewis Institute of Technology in Chicago.

Completing his course in the science of industrial arts, he promptly got himself a job as an automobile salesman, but there was not enough action in that for him, so he took up newspaper reporting. There he got the desired action, but little else save experience. Bond selling followed his newspaper career and he met with considerable success, but the acting bee was always under his bonnet, so he enrolled in the famous American Academy of Dramatic Arts in New York, and the stage and screen has been his profession ever since.

Upon his graduation from the dramatic school his work attracted the attention of Maude Adams, who engaged him to play opposite her in "Rosalind," a stage fantasy. Following that engagement he gained some invaluable experience in stock. He was in stock for a year in Pittsfield, Mass., and another year with the Oliver Morosco company in Los Angeles. From there he just naturally drifted into pictures, his screen debut being opposite Alice Brady.

A little later D. W. Griffith selected him for a leading role in a war picture, which was followed by two successive leading roles opposite Mary Pickford. The late Thomas H. Ince elevated him to stardom and he has held his place in the front ranks ever since. His first vehicle as a star was in the tremendously popular "Twenty-Three and One-Half Hours' Leave."

He followed that first one with such photoplays as: "The Jail Bird," "Passing Thru," "Bell Boy 13," "The Hot-tentot," "Going Up," "The Yankee Consul," "Never Say Die," and "Introduce Me." By that time he was such a reigning sensation he was signed to release his picture through Paramount. For that company he has made such successes as "Seven Keys to Baldplate," "That's My Baby," "Hold That Lion," "Let It Rain," and "Soft Cushions."

Biographical Sketch

ALLEN RAY is one motion picture star whom it required an abundance of eloquence and persuasion to induce into pictures. Out in her home town of San Antonio, Tex., when she was a high school girl, they considered her very beautiful, a splendid horse rider, and talented in many directions. They tried to induce her to take part in amateur theatricals, but she would have none of them. She cared neither for the theatre nor pictures.

Without ever having had a day's experience, either in pictures or on the stage, she sprang overnight into a leading lady on the screen. Harry Myers, well known as a star and director, went to San Antonio to make a series of two-reel westerns. He decided to find a leading lady there, and inquiry turned him toward the Ray home. The young Miss wanted nothing to do with pictures, and it took the better part of the afternoon of Myers' most persuasive eloquence to convince her she was wrong.

That was in 1919, and her first two-reeler was titled "The High Card," by "Tex" O'Reilly. Miss Ray's success was assured from that moment, and since then she has probably executed more daring stunts and participated in more hair-raising rescues than any star who ever appeared on the screen.

There followed an engagement with the Sawyer-Lubin Company, her first picture being "Partners of the Sunset." She was then loaned for a picture titled "Your Friend and Mine," in which Willard Mack and Enid Bennett were the stars.

George Seitz, producing serials for Pathe signed Miss Ray to a contract for that company, and she has been making serials ever since. She has made ten of them, and has successfully executed every stunt planned for her. She is always willing to take a chance at doing anything that will help her pictures.

Among Miss Ray's successful serials for Pathe are "The Green Archer," "Snowed In," "The House Without a Key," "Melting Millions," "Hawk of the Hills," "The Man Without a Face," "The Terrible People" and "The Yellow Cameo."



Allene Ray



The DUNCAN SISTERS

Rosetta and Vivian



Stage and Screen

"TOPSY and EVA"

United Artists



Coming

"THE HEAVENLY TWINS"

Biographical Sketch

TAIT'S RESTAURANT in San Francisco in 1916 was situated opposite the Orpheum in O'Farrell Street, and at that time was the nearest thing they had out there to the present New York night club.

It was at Tait's Restaurant that Rosetta and Vivian Duncan got their start professionally. That was in 1916. Rosetta and Vivian had gained some local fame in amateur theatricals in Los Angeles, where both were born. Their friends thought they were good and they believed it, so Rosetta disappeared one night when she was fifteen and wended her way to San Francisco, where she immediately got a job as a Dutch kiddie at Tait's. She wrote Vivian of her triumph and Vivian promptly joined her.

Vaudeville was their "groceries," however, and they signed for a tour of the tanks on a small-town circuit that took in Northern California and Nevada. They pleased the tanks and then started for the big league. In Chicago they appealed to Mort Singer for some big time. They were turned down, but told Singer that some day he would be after them to play Keith-Orpheum time. Their prophecy was fulfilled sooner, perhaps, than even they suspected.

The sisters moved on to New York and were engaged for a Gus Edwards review and later appeared at the Winter Garden. This was followed by a four months' tour in the Charles Dillingham show, "She's a Good Fellow."

Then came their first London appearance. They were an instantaneous success, but they returned to America with their own act and went into the Palace Theatre, New York. At the end of their engagement they returned to Los Angeles to prepare for "Topsy and Eva." Under the management of Tom Wilkes it was a tremendous success. Their clever performance brought a contract from Joseph M. Schenck to picturize the play for United Artists. It has been as successful as was the musical version, and the sisters are now on tour with it. This has been the only picture in which the Duncan Sisters have appeared, but they seem assured just as many more lucrative contracts as they care to accept.

Biographical Sketch

A PHENOMENAL rise from range hand to motion picture star is the Alger-esque experience of Hoot Gibson, Universal's celebrated portrayer of Western rôles. Born in the wide-open spaces of Nebraska, in Tekamah, Hoot was a ranch rider, rodeo and round-up expert. Also he was a messenger boy after wandering out to Portland, Ore., which is not far from Pendleton, where the championship round-up is held annually. Hoot entered the rodeo there just for fun in 1913, and he carried off the championship.

It was a short hop from the cowboy championship to the movies, and Hoot made it at once. He got work doing trick riding stunts for the more timorous stars, playing small parts and learning what the business was all about. He grew up with the Westerns, became a sort of a star, not particularly prominent, but ambitious, anxious to learn and willing to work hard.

The war took Gibson abroad as a member of the field artillery, but he returned to Hollywood shortly after its conclusion. It was not long after this that Carl Laemmle saw possibilities in this personable young man, and gave him a contract. Hoot Gibson has been a Universal star ever since.

With Universal, Gibson started out on program Westerns, small and inexpensive productions, but Gibson and Edward Sedgwick, at that time with Universal, conspired to do something bigger and better in a more popular brand of Western pictures. The result was that Hoot's pictures began to get into first-class theatres, houses that had never dreamed of running Westerns before. Better stories, casts and the best directors were obtained, and in a short time Hoot was a leading star.

Hoot Gibson releases are eagerly looked for now. He has made such successes as "The Flaming Frontier," "Chip of the Flying U," "The Calgary Stampede," "The Texas Streak," "The Phantom Bullet," "The Buckaroo Kid," "The Man in the Saddle," and scores of others.

Hoot enjoys his picture work. He works with his director on every story, and insists that each character he plays be not the usual swaggering type employed in most Westerns, but that it be human and natural and that the pictures be liberally sprinkled with comedy.



"Hoot" Gibson

STARRING

UNDER THE

UNIVERSAL BANNER





GLENN TRYON

Recent Releases

"Painting the Town"

"The Flying Nut"

Completed

**"Thanks for the
Buggy Ride"**

Coming

"Meet the Prince"

UNIVERSAL

Biographical Sketch

AFTER plodding along for three years making two-reelers for Hal Roach, Glenn Tryon became an overnight sensation, when with Patsy Ruth Miller he appeared in his first picture for Universal, "Painting the Town." Instead of this picture being of the ordinary program variety it turned out to be what is considered one of the fastest and funniest comedies of the season, and it got for Tryon a long-term contract with Universal.

Carl Laemmle saw wonderful possibilities in Tryon when Universal's president saw him in the juvenile rôle in "The Dove" at the Belasco Theatre in Los Angeles. This was only a short time ago and after Tryon had quit the Roach studios under the impression that he was getting nowhere.

The stage had been Glenn's first love. He had started as a juvenile at the age of fourteen in the town stock company of his home town in Butte, Mont. When the company closed for the Summer he took his savings and started for New York. For several months he pounded the pavements, and eventually got a job as a dancer with a musical show touring the country. He deserted the show in Los Angeles after two seasons and tried to crash into the movies, but was able to get only a few extra bits.

Tryon obtained a job playing juvenile at the Majestic Theatre in Los Angeles, but he gave this up to return to New York and alternate between vaudeville and musical comedy. Appearing in a one-act skit in an obscure New York theatre he was discovered by Hal Roach, who brought him to Hollywood. In a year's time he was made a star in the Roach organization and made some thirty two-reelers.

Then, after quitting Roach, came the engagement in "The Dove" and the discovery by Carl Laemmle. The latter says he will provide Tryon with the best vehicle money can buy. He is making "The Flying Nut" now, and this will be followed by others of the same type. Tryon promises to keep up his sensational work of "Painting the Town."

Biographical Sketch

MANY stories have been written of the trials and tribulations of young girls trying to break into the movies. Barbara Worth has read a lot of them and wonders what they are all about. Miss Worth knew no trials nor tribulations. She broke in as a leading lady, and rarely has played anything but a leading rôle since. This despite the fact that she had had no previous stage experience, nor was she a beauty contest winner.

As a matter of fact, Miss Worth had no ambitions for a motion picture career. Like many others she was a visitor at Universal City one day just to see how pictures were made. One of the directors asked her to have a test made, and as a result she was immediately placed under contract.

In her first picture Miss Worth played the leading feminine rôle in "The Border Bandit," and she has stuck largely to such characterizations since, with an occasional turn to light comedy. She has played opposite Hoot Gibson, Fred Humes, Edmund Cobb and other Western stars, though some of her best work on the screen was opposite Reginald Denny in such pictures as "Fast and Furious" and "Use Your Feet." Others of her successful pictures were "The Prairie King," "The Gunless Badman," and "Broken Hearts of Hollywood."

Miss Worth was born in Cincinnati, Ohio, and received her early education there, but with the family she moved to Texas, where she spent several years on a ranch. She took readily to horses, and in Hollywood she is known as one of the best horsewomen in the motion picture colony.

A peculiar feature of Miss Worth's picture career is that she has appeared for no other company but Universal, except on those few occasions when she was loaned for a production. She has always held a Universal contract. Though she nor any member of the family had motion picture or stage experience, Miss Worth is an accomplished musician, and a graduate of the class of one of the foremost dancing masters in the country. Although she has won fame because of her ability to wear modish gowns, she prefers to play rôles calling for characterization rather than beauty, and has a particular flare for light comedy.



BARBARA WORTH

Universal Featured Player



Played Leads In:

"Fast and Furious"

"The Prairie King"

"The Gunless Badman"

"Broken Hearts of Hollywood"

Coming

"Use Your Feet"



LYA DE PUTTI



"Variety"

**"God Gave Me Twenty
Cents"**

"Sorrows of Satan"

"The Heart Thief"

Biographical Sketch

THOUGH both stage and screen have provided many exciting incidents in the lives of actresses, it is doubtful if any one of them has had a career so full of varied thrilling incidents as little Lya de Putti, whose early environment was planned to avoid just this sort of thing.

Miss de Putti, born in Hungary, in a small town near Budapest, was raised as a strict aristocrat, her mother being Countess Heyes, and her father Baron de Putti, an Italian from the Tyrol, and a cavalry officer until he met her mother and gave up the army upon marrying her.

Thinking herself entirely self-reliant at the early age of eleven, Lya departed the family fireside without permission and joined up with a small traveling circus. She was promptly apprehended and dispatched to a convent for four years.

Lya decided to become a nun, but eventually gave up the idea during a summer vacation and got employment as a "pony" in a small vaudeville chorus in Budapest.

In 1918, in Bucharest, she was arrested by the secret service as a Hungarian spy. After a vigorous investigation she was released as blameless. She then fell in love with Count Louis Christianson, an attaché of the Swedish Embassy in Berlin. Shortly after their happy marriage the husband passed away a victim of consumption.

In 1921, when Lya was the solo dancer in a Russian classical ballet at the Winter Garden in Berlin, she came under the observation of Joe May, then the greatest of German directors, and was given a rôle in a picture called "The Hindu Tombstone." Her success was almost immediate, and she became a reigning sensation in European films. "Variety" was shown in America and Lya sprang into immediate popularity here.

Miss de Putti was much sought by picture producers in America, and won success in such photoplays as "The Prince of Tempters," First National; "The Heart Thief," Metropolitan-DeMille; "God Gave Me Twenty Cents," and "Sorrows of Satan," Paramount; "Midnight Rose," and "Buck Privates," Universal.

Biographical Sketch

THE Panama Pacific International Exposition, held in San Francisco in 1915, was indirectly responsible for the advent in America of Jean Hersholt, now generally recognized as one of the foremost character actors in the motion picture industry, and one of the few character actors having a permanent starring contract.

Hersholt came to America as an artist. When Denmark was asked to participate in the San Francisco exposition he was sent as the representative of the kingdom. He was an artist and stage director of note, and he was to supervise the Danish exhibit and cement the entente cordiale between Denmark and the United States.

Hersholt was born in Copenhagen, and both his parents were prominent in stage life, so his knowledge of the drama is inherent. He was a painter and artist until he entered upon a stage career, which he followed for twelve years in stock in Denmark, Sweden and Norway. He later was in motion pictures for four years in Denmark.

With the completion of the Panama Pacific Exposition in San Francisco, Hersholt appreciated the opportunities offered in Hollywood and he signed as a member of the Universal stock company, where he played small parts, meantime absorbing and learning American technique. With a natural aptitude as a mixer, he became popular in Hollywood, and his rise was rapid.

Several memorable productions redound to Hersholt's credit. Among some that may be mentioned are "Greed," "Don Q," "Stella Dallas," "The Old Soak," "Alias the Deacon," "The Symphony," "The Braggart," "The Student Prince In Old Heidelberg," "Beggars of Love," "The Wrong Mr. Wright," "Sunkissed," and others.

Hersholt is one of the most popular men in the Hollywood film colony, and is a member of many organizations, including Al Malaikah Shrine temple, Hollywood Commandery No. 56, the 233 Club, Motion Picture Directors' Association, and the Hollywood Athletic Club. He is married, and has a son attending the Hollywood Military Academy. The Hersholt home in Beverly Hills is one of the show places of the community, and is the center for artistic gatherings representative of the intelligentsia of the cinema world.



Jean Hersholt

Universal Star

in

"ALIAS THE DEACON"

"THE SYMPHONY"

"THE BRAGGART"

Featured in

"BEGGARS OF LOVE"

A Paramount Release

Starring Pola Negri

**"THE STUDENT PRINCE
IN OLD HEIDELBERG"**

M-G-M Release



Harrison Ford

Featured In
Pathe-DeMille Pictures



Recent Releases
"THE NIGHT BRIDE"
"THE REJUVENATION OF AUNT MARY"

"THE GIRL IN THE PULLMAN"



In Production
"LET 'ER GO GALLAGHER"

Biographical Sketch

WHEN Robert Edson started some years ago with his company on a tour of the country, neither Harrison Ford nor Kansas City knew what one of the results of that tour would be. The fact remains, however, that Kansas City lost a good shoe clerk and the stage and screen gained a better leading man.

Edson discovered Ford in the Kansas City shoe store. The actor liked the looks and personality of the shoe clerk and persuaded him to join up with the troupe. Ford did, and has not regretted it since. He has had a splendid success as a screen actor almost since the day he joined Famous Players-Lasky, and he has appeared as leading man with some of the greatest stars in the film firmament.

A list of those stars with whom Ford has won his greatest success includes Norma Talmadge, Constance Talmadge, Gloria Swanson, Marion Davies, Bebe Daniels and Marie Prevost. He has been seen to advantage in such pictures as "Smilin' Through," "Janice Meredith," "Up in Mabel's Room," "Lovers in Quarantine," "Wedding Bells," "The Night Bride," "The Nervous Wreck," "Rubber Tires," "The Rejuvenation of Aunt Mary," and many others.

It was due to the judgment and the knowledge of showmanship of Al E. Christie and William Seastrom that Ford was signed as a Metropolitan player and later augmented the star staff of the Cecil B. DeMille organization.

Unlike many of the leading players in the film industry, Ford is of a retiring disposition, and prefers the solitude of his home to the gaieties of Hollywood. Books are his hobby, and it is known throughout the film colony that he has one of the most complete libraries in Hollywood. Being unmarried, he spends much of his leisure time with his books, and is sometimes referred to as "the hermit of Hollywood." He is conversant with practically any subject brought up in general conversation as a result of his reading, and is an exceptional conversationalist when the occasion demands. Looking back over his screen career he regards "Smilin' Through" as his best picture.

Biographical Sketch

EVELYN BRENT, featured player and star, became discouraged with and left motion pictures three times before she attained a great success. She had played with many of the leading companies, including Fox, Metro, Arrow and Selznick up to that time.

Miss Brent started in as extra when she was still a school girl in New York. With Priscilla Dean and a number of other girls who were "movie struck," she worked after school and on Saturdays in mob and extra scenes. And her work even at that time drew attention. She was encouraged to continue.

After leaving school she was given a contract by the World Film Company which paid her twenty-five dollars a week. Soon she was playing leading parts, but still was not satisfied. She then went to Metro under contract, but was over-ambitious and became so discouraged at the slow progress she considered she was making that she practically abandoned pictures. Then after a brief lapse she was given a contract by a company making pictures in Maine, but again became discouraged when the series of pictures she made for them did not get a good release.

She left the screen and went to England, where she made her debut on the speaking stage where she figured her future would be brighter.

But a British film company persuaded her to don grease paint once again and she made a series of pictures in and around London. Paramount then sent a company to Europe to make "Spanish Jade," and assigned Miss Brent the leading feminine role. That marked her return to the American screen. She soon returned to the United States and has been working constantly ever since. She is satisfied now that her place is on the screen.

Her recent screen roles have all been dominant ones and she is much in demand. Among them have been that of Feathers in "Underworld," that of the lead in "Beau Sabreur" and opposite Emil Jannings in "The Last Command."

She was born in Florida and educated in New York City. Mary Pickford has referred to Miss Brent as "a perfect type of screen beauty."



EVELYN BRENT

in

"UNDERWORLD"

"BEAU SABREUR"



and

opposite

Emil Jannings

in

"THE LAST COMMAND"



BETTY BRONSON



Biographical Sketch

BETTY BRONSON'S advent to motion pictures was not just the pure streak of luck to which some people have attributed it. While it is true that she was selected from a large number of competitors as just the type suitable for the rôle of "Peter Pan," she had struggled along in pictures for a year or so, and her foundation for picture work was laid for four years before she got her first real opportunity.

When she was ten years old and a school girl in Jersey she started thinking of the stage and screen, and she was working to that end continuously, until at fourteen she landed in the Paramount studios in Long Island City. At fourteen she left St. Vincent's Academy in Newark, where she studied music and French. Then she studied Russian Ballet under Fokine in New York with the idea that a knowledge of dancing might give her an opportunity in motion pictures.

Following this she applied for work at the Paramount Studio in Long Island City, and was given a small bit in "Anna Ascends," with Alice Brady. She worked only intermittently in the East, and then decided to go to Hollywood accompanied by her mother. Her selection for the rôle of "Peter Pan" followed, and was good fortune in that she had for her competitors many of the leading stage and screen players. None of them, however, was considered as well adapted for the part as the little fifteen-year-old girl.

Miss Bronson has appeared in a number of pictures since she scored her tremendous success in the Herbert Brenon production. Among these were: "Are Parents People?" "Not So Long Ago," "The Golden Princess," "A Kiss for Cinderella," "The Cat's Pajamas," "Everybody's Acting," "Paradise for Two," and "Ritzzy."

Betty takes her screen work more seriously than ever now. She is a student of the drama. When she is not swimming or dancing for exercise in her off hours she devotes much of her time to reading, and when she reads it is usually a book on plays. She is a slightly built Miss, weighing only one hundred pounds, and has blue eyes and brown hair. She was born in Trenton, N. J.

Biographical Sketch

SALLY RAND, of the Cecil B. De Mille players, literally dove into motion pictures in a thirty-foot dive at the Mack Sennett studios. But for her ability as a diver she may never have had a chance to join up with the De Mille stock company. Mr. De Mille now says of her that her piquancy, coupled with her rare beauty of face and form, and her ability as an actress are bound to make her a tremendously popular screen personality.

After playing during two school vacations with a Kansas City stock company, Miss Rand went to New York and danced a bit about the cabarets. Then she got a chance to tour in vaudeville with Gus Edwards. Following this a season of dancing with a partner was interrupted in Sacramento, Cal., where she was stricken with appendicitis and operated upon. She decided to visit Hollywood during her convalescence, and she went out to the Sennett studio to see what a motion picture studio looked like.

Mack Sennett was making one of his comedies at the time and he spied Miss Rand. She appealed to him as a picture possibility, and he asked her if she could dive. She could, and she did as soon as the change into a bathing suit could be made. The Sennett camera men shot her first dive, one of thirty feet, and she was used in the current picture. Thus, plunging head first into a swimming pool, Sally made her screen debut.

Miss Rand received valuable comedy training in her eight months of Hal Roach stock and four months with Christie. Then Cecil De Mille saw her and gave her a part in "The Golden Bed." Since joining the De Mille-Metropolitan Company Miss Rand has had other important parts in "Braveheart," "Gigolo," "The Last Frontier," "Getting Gertie's Garter," "The King of Kings," "The Fighting Eagle," "His Dog," and has appeared in leading roles in "Galloping Fury" for Universal, "The Night of Love" for United Artists and "Woman Against the World" for Tiffany-Stahl.

Sally Rand's father is a Lieutenant-Colonel in the army. She was born in Winchester, Ky. She is much envied in Hollywood now, with an opportunity to step to stardom under the tutelage of the noted star maker.



SALLY RAND

Featured in
PATHE-DeMILLE PICTURES

Recent Releases

"THE FIGHTING EAGLE"

**"GETTING GERTIE'S
GARTER"**

"HIS DOG"

"GALLOPING FURY"
(Universal)

"THE NIGHT OF LOVE"
(United Artists)

"WOMAN AGAINST THE WORLD"
(Tiffany-Stahl)

Coming
"A GIRL IN EVERY PORT"
(Fox)

Biographical Sketch

UNLESS all signs and prognostications fail, the name of Maria Corda will be as well known to motion picture fans of the United States as that of any of the leading stars. Maria Corda is a comparative newcomer. She was brought here only recently from Hungary under contract with First National, in which company's pictures she is now being featured.

Miss Corda was one of the most popular of all European players before she departed for America. Extremely beautiful, she is known the length and breadth of Europe, both as a dancer and a motion picture actress. She was declared one of the three most popular European cinema actresses.

Miss Corda is as well educated as she is talented and she had a leaning toward the stage and pictures from early childhood. She was born in Budapest in 1902, the daughter of a well-known concert violinist, and she was educated in the Convent of the Sacred Heart. After leaving the convent she took up ballet dancing and appeared with the Opera Royale ballet in Budapest, after which she went to Rome. She returned shortly to Vienna, where her beauty won her a place in motion pictures. She appeared in Vienna for a year and then was signed with UFA, the great German motion picture concern.

In private life Miss Corda is Mrs. Alexander Korda. Her husband is a noted director and has directed her in most of her pictures. It was he who handled the megaphone for her on "Her Dancing Partner," and "A Modern Du Barry," both UFA productions that scored heavily throughout Europe. "The Last Days of Pompeii," a Cines production made in Rome, is another of her successes.

Miss Corda is described as essentially a comedienne. Her most recent comedies in Europe are "Madame Wants No Children" and "The Lost Love." Richard A. Rowland, general manager of First National, brought Miss Corda to America, and he brought her husband with her to direct her in "The Private Life of Helen of Troy," which is expected to create a sensation.



MARIA CORDA

"THE PRIVATE LIFE OF
HELEN OF
TROY"

Directed by
ALEXANDER KORDA

**FIRST NATIONAL
P I C T U R E S**

Biographical Sketch

BUDDY ROOSEVELT came naturally by his ability both as an actor and as a Western star. He is a true product of the Western ranch, and he is the son of Charlotte Spooner, well-known as an opera singer. Buddy was born and raised in Meeker, Col., and his father was judge in Rio Blanco county, and known throughout the Rocky Mountain district as "Sandy."

Buddy learned to ride before he learned anything else. During his career in the public schools in Meeker he rode nine miles to and from school daily. And they hadn't a bronc too tough for him to ride by the time he got out of school. Shortly after he joined the C. B. Irwin Wild West Show he was identified by the cowboys as "the ridin' fool," a much cherished cowboy compliment.

Despite his ability in the saddle, Buddy found it hard to get work in Hollywood, and was forced to take a job as dishwasher in the Methodist Hospital in Los Angeles. Later he was engaged to double in stunts at Inceville for some of the leading feminine stars of the day, among them Dorothy Dalton, Louise Glaum, Enid Markey, Billie Burke, Bessie Barriscale and others.

Following a term in the navy during the war, Buddy returned to Los Angeles and took a job chopping wood at \$3.50 a day, but shortly succeeded in getting a job at Universal City as all-around cowboy and stunt man. Eventually an offer came from Norman Dawn, who was going to Alaska to make a picture. It was "The Lure of the Yukon," and Buddy was offered \$350 a week.

His rise was rapid after that, for he met Lester F. Scott, Jr., who was looking about for a likely young Western star. The Scott-Roosevelt association brought much prosperity and developed young Roosevelt into a leader in his line.

Buddy really started his film career in a picture with William S. Hart, produced by Thomas H. Ince. Among his own photoplays which he considers his best were: "Ride 'Em High," "Between Dangers," "The Fightin' Comeback," "Code of the Cow Country," and "The Phantom Buster."



BUDDY ROOSEVELT

Starring

In

PATHEWESTERNS

"BETWEEN DANGERS"

"THE FIGHTIN' COMEBACK"

**"CODE OF THE COW
COUNTRY"**

"THE PHANTOM BUSTER"

"RIDE 'EM HIGH"

"THE COWBOY CAVALIER"

Biographical Sketch

LUCIEN PRIVAL, heavy and character actor, was born in New York City and educated in Germany, whither he was taken when a boy by his parents. His father is of French birth while his mother is a native of Berlin, Germany, and the Franco-Germanic influence has given him a wonderful artistic bent which was manifested early in his life. He started his film career in Germany in "Die Kleptomantin."

His brother is an artist, and it was intended that Lucien should follow in his footsteps, since he manifested ability in that direction. But acting was always his ambition, and despite the objections of his grandmother he finally went on the stage in Berlin. His mother had always wished to act but had been forbidden to follow the profession. After touring Germany with repertoire companies, young Prival and his family returned to New York. The property and money of the Privals had been confiscated by the Germans during the war, and there was much difficulty therewith.

Returning to New York, Prival posed for his brother who was a noted painter and did bits in motion pictures. His first picture engagement here was in "Velvet Fingers," a Pathe serial. He was preparing to go back on the stage when he received a call to play in Al Rockett's production for First National Pictures, called "Puppets," starring Milton Sills. He made a success in this and other films followed, including "The Great Deception," a Robert Kane production; "Just Another Blonde" and "High Hat," also a Kane picture for First National.

Prival specializes in character rôles, old men and abnormal and subnormal types, which he loves to portray. He is also a writer on rather obtruse subjects—philosophy, against a background of allegory, psycho-analysis, and so on.

He is 5 feet 11 inches in height, weighs 152 pounds, and has brown eyes and hair. His manner is most agreeable, and he has an engaging personality, but his screen favorite characterizations equally partake of the unusual and semi-grotesque.



LUCIEN PRIVAL



Recent Releases

"PUPPETS"

"THE GREAT DECEPTION"

"JUST ANOTHER BLONDE"

"HIGH HAT"

"AMERICAN BEAUTY"

Biographical Sketch

TOM TYLER, leading Western star at the F. B. O. studios, had more than his share of hardships before winning success as a motion picture actor. He wanted to become a star in the worst way, so he spent his savings for a correspondence school course in motion picture acting. When the course was completed his roll was depleted and he was nowhere, so he took a job driving a truck and busied himself at other odd tasks.

Born in New York State, Tom started for Hollywood, and was three years arriving there, as he had to work his way out. In Hollywood he got a little work as an extra, but not enough to keep him going, so he shipped on a lumber schooner for Seattle. Returning later to Hollywood he got a job from Cecil B. DeMille in the property department. He didn't like that, so he quit and did extra work for two years.

Young Tyler became the champion weight lifter when he was invited to join the Los Angeles Athletic Club, and his wonderful physique attracted attention. He got a job with Metro-Goldwyn-Mayer, and was given work in "Ben-Hur." Then followed a rôle in Elinor Glyn's "The Only Thing." He was immediately placed under contract at a fair salary.

After several pictures Tom heard that a new Western star was wanted at the F. B. O. studios. The drawback was that he didn't know how to ride a horse, so he went to a ranch in Arizona and became an expert horseman. When he returned he was given a screen test by F. B. O., and soon after was signed to a five-year contract to play Westerns. For two years he worked there making sixteen Western pictures, which always took rank with those of Fred Thomson. Recently Thomson finished his work at F. B. O., and Tyler became the premier Western star at this studio.

His first picture under his "ace" contract was "The Flying U Ranch," and it was a successful one. Many others are now being mapped out for him. Among others that have added to the fame of the young star were: "Sonora Kid," "Splitting the Breeze," "Cyclone of the Range," and "The Gambler's Game." He also scored heavily in the "Fighting Blood" series.



TOM TYLER

1927 — 1928

Releases

"THE FLYING U RANCH"

"THE GAMBLER'S GAME"

"THE DESERT PIRATE"

"WHEN THE LAW RIDES"

"PHANTOM OF THE RANGE"

"THE TEXAS TORNADO"

Released Through

F. B. O.

Biographical Sketch

HENRY HENIGSON, general manager of Universal Studios, exemplifies the value of a newspaper want ad. He broke into the industry through that medium, and he worked himself up to one of the leading executives in filmdom. So both Carl Laemmle, President of Universal, and Henigson appreciate the value of a want ad.

Henigson was a traveling man, whose home was in New York, and he was tired of traveling. So he answered a Universal want ad in the New York papers and he got a job—traveling. He thought he had traveled extensively before he joined up with Universal, but he learned that he had hardly started his journey.

He really went to Universal at the home office in New York as a bookkeeper. But he was not long juggling figures and bending over ledgers in his home town. He was too good a bookkeeper, so he was made auditor for Universal's Eastern Division, and then was named organizer, which meant constant traveling.

In 1921 Henigson was sent to South America, Central America and the West Indies to organize or reorganize Universal exchanges and to devise ways and means of building up the company's foreign business. He succeeded so well in his work that in 1922 he was sent to England, where in London, under E. J. Smith, he laid the foundation and later put into working form the European Motion Picture Company, Ltd., for the distribution of Universal pictures.

The results were so satisfactory to Mr. Laemmle that Henigson was made general manager of all Universal business in Continental Europe in 1925. So he kept on traveling continuously throughout Europe. After a year of this it happened that Carl Laemmle figured him a good possibility to put in charge of the great studio at Universal City, and he thought of Henigson.

Henigson started to travel again, but this was to be his last trip for some time. His sailing orders carried him to the studio at Universal City, where he is in full charge of that famous motion picture making plant. There are few executives in the business who have as wide a working knowledge as he in the production and distribution of pictures and the multitudinous angles that go with them.

Biographical Sketch

BOX-OFFICE records, production cost records and records of all descriptions have been claimed in motion pictures, but Edward J. Montagne, Scenario Editor-in-Chief of Universal Pictures Corporation, probably has a record that has rarely if ever been equaled, and he has never taken the trouble to claim it. Among his many outstanding achievements in the motion picture industry is the fact that he has written and had produced over 350 screen stories, and in between times he has adapted 250 plays and books. There are probably few motion picture houses in the United States that have not shown his product.

Montagne was born in London, England, and educated at Boys' High School in Brooklyn, N. Y. Like many others who have made big successes in the picture industry, he is a product of the newspaper field. He had wide experience as a newspaper reporter and editor. He started his career on the scenario staff at the old Vitagraph Studios in Brooklyn, and afterwards became scenario editor, in which capacity he was also later connected with Selznick. He has written original stories and screen plays for practically every prominent star in the business, including Mary Pickford, Norma Talmadge, Constance Talmadge, Corinne Griffith, Colleen Moore, Reginald Denny and Laura La Plante.

Among his successful pictures may be mentioned: "The Common Law," "Rupert of Hentzau," "One Week of Love," "The Swamp Angel," "The Storm Daughter," "The Last of the Duanes," and "The Flaming Frontier." Included in his coming releases are: "The Show Boat," "13 Washington Square," "Ivanhoe," "Foreign Legion," and "The Braggart."

For the past three or four years Montagne has served in an executive capacity with various of the larger companies. He has been chief supervising editor at Universal for a good part of that time, and for the past two years or more has supervised practically all of the important stories made by this concern, including the Reginald Denny and Laura La Plante product. He has just completed the adaptation and continuity for "The Big Gun," which is to be one of Universal's special pictures for next year.

Montagne is acknowledged as a leading authority on screen stories and entertainment values, and is one of the best-liked executives in Hollywood.



EDWARD J. MONTAGNE

SCENARIO

EDITOR-IN-CHIEF

Universal Pictures Corporation

*Just Completed Adaptation
and Continuity for*

"THE BIG GUN"

A Universal Special Feature

Coming Releases

"The Show Boat"

"The Worm Turns" "Foreign Legion"

"Ivanhoe" "The Braggart"

"13 Washington Square"

Biographical Sketch

TO be one of the youngest and withal one of the greatest executives in the motion picture industry is the distinction that rests lightly on the shoulders of William Siström, general manager of the DeMille Studio.

He is short in stature and his dynamic personality is a dominating influence in production matters. His ability to judge screen stories is almost uncanny and his knowledge of box office values is rarely questioned. That is why he was much sought when new projects were launched.

Siström's first important work in the motion picture industry was that of building Universal's Fort Lee Laboratories and Studios. Soon thereafter at the request of Carl Laemmle, president of Universal, he came West and made a survey of Universal City. He later succeeded H. O. Davis as general manager at Universal City and attained a remarkable success there.

When William Randolph Hearst decided to go in for the production of feature pictures he looked the field over thoroughly for a competent executive to place in charge of Cosmopolitan productions. Siström was Hearst's ultimate selection. The first Hearst production after Siström was in charge was Frank Borzage's "Humoresque."

When Metropolitan Pictures Corporation was organized, William Siström was appointed General Manager of production as well as studio executive and later Cecil DeMille appointed him General Manager of the DeMille Studio in Culver City. He has been identified with a large number of successes.

Such pictures as "The King of Kings," "The Angel of Broadway," "The Wreck of the Hesperus," "Forbidden Woman," "My Friend From India," "The Main Event" and "The Fighting Eagle" are only a few of many pictures completed under Siström's regime.

The fact that William Siström has achieved remarkable success has not changed his personality. He is equally popular with his brother executives at the studio as he is with the laborer who comes under his supervision. This is due to his ability to judge men as well as pictures. It is truthfully said that he is one of the most popular men in studio work.



WILLIAM SISTRÖM

General Manager



DE MILLE PICTURES CORPORATION



Biographical Sketch

FRANK TUTTLE, Paramount director, laid the foundation for his picture work while a student at Yale University. He, with Charles Andrew Merz, a classmate, wrote a dramatization of Sir Walter Scott's "Quentin Durward," which was the first play written by undergraduates to be presented by the university dramatic association.

With his graduation, Tuttle turned to literary work and the stage for a livelihood. He became assistant editor of *Vanity Fair*, and edited the dramatic pages. Following that, in 1917, he became press agent for the Metropolitan Musical Bureau, which handled a number of noted artists. During the war he served on the Committee on Public Information under Ernest Poole, the novelist.

Walter Wanger hired Tuttle as a continuity writer for Paramount in 1919, and he made good from the start. His first picture in the capacity of continuity writer was "The Kentuckians." When that was finished he worked on the continuity of Thomas Meighan's picture, "The Conquest of Canaan."

Then the Paramount Long Island studio closed and Tuttle organized the Film Guild, an organization of young New Yorkers, which made five pictures in which Glenn Hunter was starred. These were known as Frank Tuttle Productions, and were directed by Tuttle. They were "The Cradle Buster," "Second Fiddle," "Youthful Cheaters," "Puritan Passions" and "Grit."

When the Film Guild broke up Tuttle directed two of the Yale University "Chronicles of America" short films, and then returned to Paramount to become a director for that company. His first Paramount picture was "Dangerous Money." Then followed in succession "Miss Bluebeard," "A Kiss in the Dark," "The Manicure Girl," "The Lucky Devil," "Lovers in Quarantine," "The American Venus," "The Untamed Lady," "Kid Boots," "Love 'Em and Leave 'Em," "Blind Alleys" and "Time to Love."

Quite an imposing array of pictures, that, and Tuttle feels he has just started on his career. He has been in Hollywood only a comparatively short time, and before he leaves there he expects to do bigger things. He likes "Kid Boots" better than any picture he has made.



FRANK TUTTLE

DIRECTOR

"KID BOOTS"

"LOVE 'EM AND LEAVE 'EM"

"TIME TO LOVE"

"ONE WOMAN TO
ANOTHER"



In Production

"THE SPOTLIGHT"

Paramount Pictures



JOHN S. ROBERTSON DIRECTOR

Recent Releases

"ANNIE LAURIE"
"THE ROAD TO ROMANCE"
"CAPTAIN SALVATION"
"THE ENCHANTED COTTAGE"
"THE BRIGHT SHAWL"
"CLASSMATES"
"SHORE LEAVE"
"SOUL FIRE"
"DR. JEKYL AND MR. HYDE"

Biographical Sketch

JOHN S. ROBERTSON, one of the leading directors of the screen industry, refused to be a screen villain, so he became a director. Long a stage star and matinee idol he fell into ill health and tired of the rigors of the road, so he applied at the old Vitagraph studio in Brooklyn in 1915 for picture work.

The man who had played the hero for years photographed like a villain but, as he drew the line at being a screen scoundrel, he applied for a job directing and got it. Today, with health restored he rates as one of the six best directors in pictures.

Robertson was a real matinee idol of his day. He played opposite Maude Adams in "L'Aiglon" and he was leading man for Rose Stahl in "Maggie Pepper." He appeared in productions of Charles Frohman and Henry B. Harris and he headed the famous Murray Hill Stock Company.

But with all of his success on the speaking stage he was not as successful as he has been with the direction of pictures. He has directed some of the best of them and with fine taste and keen intelligence. And withal he is one of the most popular men in filmdom.

Robertson has directed for a number of the leading companies. He has made photoplays for Famous Players, Metro-Goldwyn-Mayer, Inspiration, First National and others. He directed John Barrymore in "Dr. Jekyll and Mr. Hyde." Others of the famous stars he has directed are Lillian Gish, Dorothy Gish, Elsie Ferguson, Mary Pickford and Richard Barthelmess. With the last named he made "Classmates," "The Enchanted Cottage," "Shore Leave," "The Bright Shawl" and "Soul Fire." Also among his successes were "Annie Laurie," "Captain Salvation," "The Road to Romance."

Mr. Robertson was born in London, Ontario, Canada and was educated at St. Thomas, Ontario. He started his stage career with two years in stock. His wife is Josephine Lovett, who also had wide experience on the speaking stage. She is eminently successful as a writer for the screen now and has written practically all of the adaptations for Mr. Robertson's productions.

Biographical Sketch

MOTION picture stars are not the only ones to claim interesting backgrounds.

Fred Niblo, "Ben-Hur" director, came to the screen after a long career on the stage, which included appearances in every English-speaking country in the world. He was born in York, Neb. His mother was a French woman, and his father, who was a captain in the Civil War, was wounded at the Battle of Gettysburg. His grandfather was killed on the battlefield of France, and his forefathers were in Napoleon's Army of Occupation in Moscow.

A soldier of fortune in his youth, Mr. Niblo invaded the sacred precincts of India and China. He has appeared by command before royalty. He has talked with cannibals in the Solomon Islands, lived in Zulu villages, slept in the tent of an Arab chief in the Nubian desert, explored in the swamps of Uganda, photographed the African jungle, and risked a term in Siberia for taking the only moving pictures ever made within the walls of the sacred Kremlin in Moscow, with which he toured this country as a lecturer.

Mr. Niblo was financially interested with George M. Cohan in his first independent theatrical ventures. After this he went on the stage, playing in musical comedies, comedies and dramas. He has written and produced a number of successful plays, and has starred in "Hit-The-Trail-Holiday," and "The Fortune Hunters." He first entered motion pictures as a director in 1918 for Thomas Ince. His first picture was "The Marriage Ring," with Enid Bennett, his wife, and Jack Holt.

Among his most famous pictures are "The Mark of Zorro," "Blood and Sand," "The Three Musketeers," "The Famous Mrs. Fair," "Mother O'Mine," "The Red Lily," "The Temptress," "Ben-Hur" and "Camille." "The Enemy," with Lillian Gish, has not been released as yet. Among the stars he has directed are: Norma Talmadge, Douglas Fairbanks, Lillian Gish, Ramon Novarro, May McAvoy, Barbara LaMarr, Enid Bennett, Antonio Moreno, Gilbert Roland, Adolphe Menjou, Ralph Forbes, Greta Garbo, etc. He has been president of the Directors' Association and vice-president of the M. P. Academy of Arts and Sciences.



FRED NIBLO

"THE MARK OF ZORRO"

(Douglas Fairbanks—United Artists)

"THREE MUSKETEERS"

(Douglas Fairbanks—United Artists)

"BLOOD AND SAND"

(Famous-Lasky Players)

"THE RED LILY"

(Louis B. Mayer—Metro)

"BEN-HUR"

(Metro-Goldwyn-Mayer)

"THE TEMPTRESS"

(Metro-Goldwyn-Mayer)

"CAMILLE"

(Norma Talmadge—Joseph M. Schenck)

"THE ENEMY"

(Lillian Gish—M-G-M)

In Preparation

"THE FLOWER OF SPAIN"

(Vilma Banky—Ronald Colman—
Samuel Goldwyn)



JOHN M. STAHL



**SUPERVISING
PRODUCTION**



**TIFFANY - STAHL
PRODUCTIONS, INC.**

Biographical Sketch

JOHAN M. STAHL, supervising production of the Tiffany-Stahl Production, stepped into the rôle of motion picture director as, what would be termed in baseball, a pinch hitter. And as a pinch hitter he delivered his first time at bat with a picture that scored a much-needed run. He was on location in Canada at the time as an actor with a troupe of actors and the director was suddenly stricken ill. Stahl was given the opportunity of completing the scenes as director, and he has been a very successful director ever since.

Born and educated in New York, Stahl began his theatrical career in 1909, playing bits on the legitimate stage in stock companies. He afterwards rose to greater heights on the speaking stage, and then assumed his first directorial effort in pictures in 1914, after having played for a year in pictures. "The Boy and the Law" was his first picture, and his talent in the directorial line was proven when it ran at the New York Theatre on Broadway for six weeks. His next picture was "The Lincoln Cycle," and it ran for eight weeks at the Globe Theatre on Broadway.

His successes have followed each other rapidly almost continuously since then. Among his best efforts are "Wives of Men," "The Dangerous Age," "Her Code of Honor," "The Woman Under Oath," "Suspicion," "Women Men Forget," "The Woman in His House," "The Child Thou Gavest Me," "Sowing the Wind," "The Song of Life," "One Clear Call," "Suspicious Wives," "Fine Clothes," "Memory Lane," "The Gay Deceiver," "In Old Kentucky," and others.

Stahl became affiliated with Mayer on a franchise basis, making Stahl productions for First National release. He joined Metro-Goldwyn-Mayer at the time of the merger, and was regarded one of their leading producers.

Efforts of the Tiffany Company lately were successful in persuading Stahl to join them as executive head of production, and the company name was changed to Tiffany-Stahl Productions. In allying himself with the Tiffany organization, Stahl becomes one of the owners and holds the title of Vice-President and Supervising Producer. It is a happy union and is expected to be productive of excellent results.

Biographical Sketch

MONTA BELL, Metro-Goldwyn-Mayer director, is comparatively a newcomer to the motion picture industry. His first experience with pictures came in 1922, when Charles Chaplin made him assistant director at the Chaplin Studios. He served as literary advisor in the making of "A Woman of Paris."

Bell had had some previous experience with the speaking stage. He had been producer, director and actor with the Garrick Players, a theatrical group in Washington, D. C., and had produced for several stock companies in the Eastern and Southwestern States, but the greatest part of his time had been devoted to newspaper work. He was a seasoned newspaper man, had been editor and publisher of the Washington Herald, and editor of McClure's Newspaper Syndicate, as well as serving in various other editorial capacities.

Bell was born in Washington, D. C., in 1891, and was educated at the Washington high schools, after which he took up his newspaper work.

Following his association with Chaplin, Bell directed "Broadway After Dark" for Harry Rapf, which first brought him into prominence as a director. He also made "How To Educate A Wife" for Warner Brothers. These two productions resulted in his contract with Metro-Goldwyn-Mayer, for whom he has made a series of pictures, including "The Snob," "Lady of the Night," Norma Shearer's first starring pictures, "Pretty Ladies," "Lights of Old Broadway," Ibanez' "Torrent," "The Boy Friend," "Upstage."

Bell has also made, for Famous Players-Lasky, "Life of Barnum" and "The King on Main Street," "After Midnight" and "Man, Woman and Sin," the latter starring John Gilbert with Jeanne Eagles, for Metro-Goldwyn-Mayer.

Although he is at present engrossed in his directorial career, Bell prefers to act, and the theatre is his favorite hobby and pastime. He also enjoys reading, and reads anything and everything. He is six feet and three inches tall, weighs one hundred and eighty pounds, and has blue eyes and brown hair. He lives in Hollywood, drives a Packard car and owns a valuable police dog.



MONTA BELL

Recent Releases

"UPSTAGE"

"AFTER MIDNIGHT"

"MAN, WOMAN and SIN"





SAM WOOD

Now DIRECTING for
METRO-GOLDWYN-MAYER

Recent Releases

"ONE MINUTE TO PLAY"

"ROOKIES"

"THE FAIR CO-ED"



Thanks to AL. BOASBERG for his story and comedy suggestions in both "Rookies" and "The Fair Co-Ed."

Biographical Sketch

SAM WOOD has had much more success prospecting for motion picture stars than he had with the opening of the Reno, Nev., gold rush around 1900. He was among the thousands who hit the trail for Reno, and he spent a year there prospecting, but he was not among the lucky ones. He did strike a couple of rich veins, however, when he launched Gloria Swanson and Jackie Coogan on their starring careers.

Wood directed Jackie in "Peck's Bad Boy," which started the youth on the road to fame and fortune, and he directed Miss Swanson in "The Great Moment," the Elinor Glyn story that made a star of that popular player. The Paramount Junior Stars were also started on their screen careers when Wood directed them in "Fascinating Youth."

It was with the idea of becoming an investment broker that Wood went to Los Angeles. There was a great boom on there at that time, as there was in Reno in 1900, and he saw a chance to profit through it. It was not long, of course, before he became interested in pictures. He started in the film industry as an actor in "A Gentleman of Leisure," produced by Famous Players-Lasky. He felt qualified in that direction, as he had participated in amateur theatricals earlier in life.

From acting he branched out into directing, and he has had more than his share of success ever since. He has made pictures for the leading companies, including Famous Players, M-G-M and First National, and they have been good pictures.

There are few directors who can boast such an array of pictures as "Rookies," "The Fair Co-Ed," "One Minute to Play," "Fascinating Youth," "What's Your Hurry?," "Bluebeard's Eighth Wife," "Peck's Bad Boy," "Prodigal Daughters," and "The Great Moment." Out of these successes he prides more the direction of "Rookies" than any other, though, being a rabid football enthusiast, he likes to look back, too, upon the direction of "One Minute to Play," in which he showed Red Grange just how it should be done.

Biographical Sketch

EDWIN CAREWE has had a long and varied career in the motion picture industry as producer, actor and director. There is little about the production end he is not familiar with and it is not surprising that he has been identified with some of the most successful pictures.

Born in Gainesville, Texas, Carewe was well educated in the public schools in that state and at the Universities of Texas and Missouri. His father was a Chickasaw Indian and their representative in Washington.

Carewe started his professional career with the Dearborn Stock Company in 1902 and spent five months with them in repertoire. For several years following he was with various stock companies before making his first appearance in New York with Chauncey Olcott in "O'Neill of Darcy." Among the famous stage stars in whose support he appeared were Otis Skinner, Rose Coghlan, Laurette Taylor and Weber and Fields.

He then made his first picture, in which he also acted, with Walker Whiteside in "The Typhoon." He was engaged by the Lubin Company for a tour of the world to make pictures as they went. The tour started at Washington and some pictures were made at Fort Meyer. After seven months he returned to Philadelphia and was co-starred with Ormi Hawley in a series of pictures.

The first picture of importance in which he appeared was "The Inside of the White Slave Traffic," which created a furor. His first directorial effort was "Across the Pacific" for Blaney Brothers. It was in this picture that Dorothy Dalton made her debut.

For five years Carewe was associated with B. A. Rolfe of the Metro Company. He directed and played the leading role in "Three of Us," with Mabel Taliaferro. A long line of successes followed his advent into the industry as a director. Among these may be mentioned "Madonna of the Streets," "The Bad Man," "Son of the Sahara," "Girl of the Golden West," "Mighty Lak a Rose," and others. His latest efforts were "Resurrection" for Inspiration Pictures and "Ramona" for the same company, both of which star Dolores Del Rio, and are released through United Artists.



EDWIN CAREWE

in conjunction with

INSPIRATION PICTURES, INC.

producing

Helen Hunt Jackson's story

"RAMONA"

starring

DOLORES DEL RIO

for United Artists release



Now released

"RESURRECTION"

(Both film stories by Finis Fox)

Inspiration Pictures, Inc.

Walter Camp, Jr., President
J. Boyce-Smith, Vice-President



WILLIAM A. SEITER

Recent Releases

THE SMALL BACHELOR

OUT ALL NIGHT
(with Reginald Denny)

Completed

**THANKS FOR THE
BUGGY RIDE**
(with Laura La Plante)

Coming

LIVE AND LET LIVE
(with Reginald Denny)

William A. Seiter Productions
Universal

Biographical Sketch

HE might have succeeded his father as one of the finest china and glassware experts in the world, but the romance of pioneering youth brought him much greater fame and fortune as one of the most successful of motion picture directors. Scion of a wealthy New York family, blessed with a splendid education, he preferred the hard knocks of the motion picture studios in his commendable determination to succeed on his own in a new field. Such is the story of William A. Seiter.

Today he is recognized as one of the leading progressive picture directors by virtue of his long string of Universal productions starring Reginald Denny and Laura La Plante. The recent marriage of the director and the delectable Laura, culminated one of the most popular romances in Hollywood. Their romance began three years ago when he first directed Laura and Reginald Denny in "The Fast Worker." Later he directed his future wife in such hits as "The Teaser" and "Dangerous Innocence." Since their marriage this combination has made but one picture together. "Thanks For the Buggy Ride" has just been finished and is said to be their best.

When the director first came to Hollywood thirteen years ago he started at the bottom despite his education. He finally made his debut as a real actor opposite Norma Talmadge. He acted as assistant director of the picture also. Later when the ambitious young man was selected by D. W. Griffith to be co-featured in two-reel romances the screen lost a potential star and gained a director. When he beheld himself for the first time on the screen in the uniform of a royal northwest mounted policeman, he was so disgusted with his acting that he resigned on the spot and went back to directing.

His successful Reginald Denny pictures include "The Fast Worker," "What Happened To Jones," "Where Was I?", "Skinner's Dress Suit," "Rolling Home," "Take It From Me," "The Cheerful Fraud" and "Out All Night." To prove his versatility he recently directed a picture without a star, "The Small Bachelor," the hilarious P. G. Wodehouse story.

Biographical Sketch

HARRY POLLARD, director of "Uncle Tom's Cabin" and several notable successes for Universal during the past few years, was once one of the most popular actor stars in motion pictures. Oddly enough, he was the original Uncle Tom in Universal's first picture version of the famous story, which he has now produced as a twelve-reel special. Quite as odd is the fact that Margarita Fischer, who is Mrs. Pollard in private life, and who ably portrays the leading role of Eliza in the present production, was the original Topsy in that same three-reel "epic."

Unlike many other noted picture directors, Harry Pollard's entire life, since boyhood, has been devoted to the art of acting and directing on the stage, and later in motion pictures. Born in Republic City, Kansas, he was raised and educated at Fresno, Cal., which may be called his home town. He made his debut as an actor in his 'teens in that famous San Francisco stock company, the Alcazar. Another odd fact of Pollard's stage career,—he never played in New York City.

The romance of Harry Pollard and Margarita Fischer began on the stage when they were playing leading roles opposite each other in stock. They entered motion pictures together at the American in Santa Barbara, where they speedily became established screen favorites.

Carl Laemmle recently tendered Pollard a five-year contract establishing him among the leaders, as a reward for his unblemished record of successes. Pollard's productions have ranked among the first ten box office hits for the past five years. This began with the "Leather Pushers" series which started Reginald Denny on the road to fame, and "Sporting Youth," which started Laura La Plante as well. "K-The Unknown" and "The Reckless Age" were next. Then Pollard continued to hit with such Denny opuses as "Oh, Doctor," "I'll Show You the Town" and "California Straight Ahead." His "Poker Faces" was another Laura La Plante success. Perhaps his greatest box office hit was "The Cohens and Kellys."

"Uncle Tom's Cabin" is Harry Pollard's latest achievement.

"Show Boat," that colorful Edna Ferber story of Mississippi river life, will be his next directorial effort.



Harry Pollard

DIRECTOR

"UNCLE TOM'S CABIN"

Coming

"SHOW BOAT"

UNIVERSAL



ERNST LUBITSCH PRODUCTIONS

**"THE STUDENT
PRINCE
IN OLD HEIDELBERG"**

M-G-M

Coming

"THE PATRIOT"

Paramount

Biographical Sketch

ERNST LUBITSCH, recognized among the foremost motion picture directors in the world, might now be a good clothing salesman in Berlin if his father had had his way. The elder Lubitsch was a practical and determined man, the proprietor of a clothing store, and he insisted for three years after Ernst's graduation from school that he clerk in his store.

For three years young Lubitsch clerked, but as he did so during the day he was a student of the drama by night. The first week he was at work he went to Victor Arnold, a famous stage comedian who undertook to teach him the principles of acting. Arnold took Lubitsch to Max Reinhardt, the great stage director of Germany, and the youngster was given a small part. For several years he worked under Reinhardt, learning the technique of acting.

After the first two years he divided his time between the stage and motion pictures, which were just beginning to make themselves felt as competition to the Continental stage. In 1913 Lubitsch did his first picture, appearing in a comedy rôle which made an immediate hit. At the end of a year he was directing his own picture comedies.

In 1918 Lubitsch set to work producing "Carmen," which later in America was released under the title of "Gypsy Blood." During the same year he produced what he still considers his greatest picture. It was made as "Madam Du Barry" and released in this country as "Passion." It was that picture largely, that served eventually to bring both Lubitsch and Pola Negri to America, where they have been extremely popular and successful ever since.

Lubitsch's first American-made picture was "Rosita" with Mary Pickford. Then followed a long contract with Warner Bros., for whom he made such pictures as "Beau Brummel," with John Barrymore, "The Marriage Circle," "Three Women," "Kiss Me Again," "Lady Windemere's Fan" and "So This Is Paris." For Metro-Goldwyn-Mayer he made "The Student Prince in Old Heidelberg." He is now with Paramount, where he is engaged with the production of "The Patriot."

Biographical Sketch

IT is quite an achievement to have directed the picture that shattered all weekly records in New York's largest picture palace, but Raoul Walsh is probably prouder to recount the days when he sailed the seven seas as an able seaman or when he rode the range as a Texas cowboy.

There are more drug store cowboys along New York's White Way than there are of the Texas type. Walsh is a New Yorker, raised and educated there in the public schools, but he heard the call of the West in his youth, and he ran away from home to become a Texas cowboy. It was exciting for a while and he became a good puncher, but he tired of it and put out for New Orleans, where he shipped on sailing vessels and steamers that took him to all parts of the world.

Returning eventually to New York, Walsh decided upon a stage career, and it was a very successful one. He played all the leading New York houses, and his parts ranged from heavies to juveniles and leading man.

Naturally, the early days of the movies appealed to him, and he got his first screen work in 1905. His first rôle was that of J. W. Booth in D. W. Griffith's "Birth of a Nation." There followed engagements as an actor and then as a director with Edison, Pathe, Universal, Fox, United Artists and Metro-Goldwyn-Mayer.

Eight years ago Mr. Walsh gave up acting to become a director and to do some scenario writing on the side, but he was finally prevailed upon to play the leading rôle opposite Gloria Swanson in the United Artists production, now in the making, "Sadie Thompson," which he is also directing.

Mr. Walsh has directed a number of the screen's greatest successes, his outstanding achievement being the Fox production, "What Price Glory," which smashed to smithereens all records for a single week's showing and for three weeks' showing at the palatial Roxy Theatre in New York. It was he who directed Douglas Fairbanks in "The Thief of Bagdad."



RAOUL WALSH

DIRECTOR

"WHAT PRICE GLORY"

"LOVES OF CARMEN"



**Scenarist, Director
and Actor**

in

**GLORIA SWANSON'S
"SADIE THOMPSON"**

Biographical Sketch

ALBERT ROGELL is one of the youngest successful directors in motion pictures. He is a go-getter and his indomitable will to succeed has brought him success. He is 26 years of age and has been identified with the picture industry in various capacities since he was 18.

There was no good reason why Rogell should have become interested in pictures in the first place. Graduating from the high school at the place of his birth, Oklahoma City, and also from the School of Music, he had had no experience in a business way when he turned his attention to pictures, nor had any member of his family been identified with motion pictures or the theatre.

Just how Rogell landed in Portland, Ore., is not clear, but it was there he got his first picture experience. It was with a company recruited from local stock players, and with the completion of the production he proceeded directly to Hollywood, determined to make a place for himself. Like many others there he found, temporarily, there was no place for him.

Young Rogell stuck to it however, and it was not long before he was a producer, but on the proverbial shoe-string. It was perhaps but natural, coming from Oklahoma, that he should turn his attention to westerns, and he has had a good part of his success with them.

Since his advent into the picture industry there are few angles of it he has not turned his attention to, and consequently he now has a wide knowledge of its many phases. He has been producer, director, scenic artist, grip, transportation department—or what have you.

Rogell has been identified on the production end with Sol Lesser, F B O, Universal and First National. He first filmed a series of short subjects and was successful in selling them. He then directed Fred Thomson and Ken Maynard from the time the latter started. Among his most successful pictures were "The Sunset Derby," "The Red Raiders," "Somewhere in Sonora," "Senor Daredevil" and "The Shepherd of the Hills."



ALBERT ROGELL

DIRECTOR

"THE SHEPHERD OF THE HILLS"

By Harold Bell Wright

First National-Chas. R. Rogers Special

Box Office Winners

"THE SUNSET DERBY"

**KEN MAYNARDS
FRED THOMSONS**

Biographical Sketch

HERMAN C. RAYMAKER is a native son. He was born and raised in sunny California and has spent practically all of his life there. The peculiar part of his advent into the picture industry is that he broke in through a pact with a girl while the pair were participating in amateur theatricals in high school at Petaluma, California.

Both the girl and Raymaker were ambitious to break into the theatrical or picture profession. So they made a pact that if either succeeded in getting a job he or she would try to help the other do so. Hallie Manning was the girl and it was not a romance. She got a job with the old Kalem in 1915 and made good and proceeded to get Raymaker a job doing stunts.

By dint of hard work and long hours, Raymaker made rapid progress. His first real picture was with Charles Chaplin in "Dough and Dynamite." He was very ambitious and in just a year and one-half he was directing pictures. Among the prominent players he first directed were Charley Murray, Chester Conklin, Mal St. Clair, Eddie Sutherland, Louise Fazenda and Ben Turpin. As a two-reel comedy director he directed Triangles, Hall Room Boys, Baby Peggy, Mack Swain, Hank Mann and Monty Banks. He also made Monty Banks' first feature picture, "Racing Luck," for Associated Exhibitors.

With Warner Bros., Raymaker was very successful. He directed several of the Rin-Tin-Tin starring vehicles, including "Tracked in the Snow Country," "Below the Line," "Heroes of the Big Snow" and "The Night Cry." Others of his Warner pictures were, "His Jazz Bride," "Millionaires," "The Love Hour," "The Gay Old Bird" and "Simple Sis."

Raymaker is back with Monty Banks now, his latest picture being "Flying Luck." And he is preparing another story for the same star. He considers his best picture "The Night Cry," with Rin-Tin-Tin. He says he gets his greatest thrill in life out of every preview when the picture goes over.



HERMAN C. RAYMAKER

DIRECTOR



Recent Releases

"THE NIGHT CRY"

"SIMPLE SIS"

"MILLIONAIRES"



Now Producing

"FLYING LUCK"

Starring

MONTY BANKS



SAM RORK

Producer of

**A
TEXAS
STEER**

With **WILL ROGERS**
LOUISE FAZENDA
LILYAN TASHMAN—ANN RORK
DOUGLAS FAIRBANKS, JR.

DISTRIBUTED BY
FIRST NATIONAL

Biographical Sketch

ANY way you look at it there is at least a grave difference between an undertaker and a motion picture director. Eventually, of course, the twain must meet, but in this instance the undertaker and the director are one and the same. It might be said of Richard Wallace that he has risen from the grave to the heights, for he started as an embalmer, and his latest picture achievement was the direction of the Sam E. Rork production starring Will Rogers in "A Texas Steer."

Wallace took up embalming when he decided to forego a career as an M. D., which professions are much closer allied than those of director and embalmer. Born and educated in Sacramento, Cal., he completed his education as a medical student in Chicago, but quit before graduation to go into the undertaking business in Los Angeles, which he considered the ideal spot.

But he found that business was slow in the southern clime of the Golden State. Motion pictures were a much more live subject with greater opportunities, so he joined the Mack Sennett-Keystone Company as jack-of-all trades. Directing looked like the best bet to him, so he started to learn everything that led up to it. He soon established himself as one of the best editors in the business.

From editing he went to the business of writing, and he clicked right off the reel with "The Connecticut Yankee," as a result of which he was signed up by Fox and given the chance to direct. His first assignment was a two-reeler and he proved conclusively what he could do if given bigger things. He was not long in getting them and his services were much in demand.

Contracts followed with Universal, Hal Roach, Warner Bros. and First National. After his success with Mabel Normand in "Raggedy Rose," he was asked to direct Corinne Griffith in "Syncopating Sue," and by box-office checkup this was acclaimed one of her best pictures. "McFadden's Flats" and "The Poor Nut" for First National placed him in the front rank of directors, with the result that Sam E. Rork signed him to direct Will Rogers in "A Texas Steer."



RICHARD WALLACE

Director of

"A TEXAS STEER"

"AMERICAN BEAUTY"

"THE POOR NUT"

"McFADDEN'S FLATS"

FIRST NATIONAL
P I C T U R E S

EDMUND GOULDING

DIRECTOR

of

“LOVE”

With JOHN GILBERT
GRETA GARBO

Based on

TOLSTOI'S

“ANNA KARENINA”

FOR

M-G-M

Biographical Sketch

RARELY in the history of the motion picture industry has a sales manager of one of the larger companies switched to scenario writer and producer and made a success of it. That is just what Carey Wilson did. He jumped from sales manager and assistant general manager of Fox Film Corporation to the producing end of the game, and he made good with a bang.

There is a wide difference between selling pictures and making them. There are few men in the industry who can do both. Wilson, from selling pictures, figured he knew just what should go into them to make them more salable, and most of the industry and a large percentage of the exhibitors are ready to admit he was right. He has written and produced pictures that have been eminently satisfactory to some of the leading companies and to thousands of pleased exhibitors.

Wilson says he switched from film salesman to scenario writer just to prove that it could be done. While he has written and produced many pictures, his best-known one is "Ben Hur." He arose one morning without any thought other than his routine work for the day, but before that night he started on a 13,000-mile jaunt which landed him in Italy to do the scenario for "Ben Hur." He had just six hours' notice to make the trip, and the results of the venture are best attested by the manner in which the picture is being received now in theatres throughout the world.

Proud as he is of "Ben Hur," he declares his best picture to date was "His Secretary," with Norma Shearer. It more clearly reflected just his idea of what a motion picture should be than any he has made. Among his other successful efforts are "Helen of Troy," "The Stolen Bride," "Naughty But Nice," "American Beauty," "Nellie, the Beautiful Cloak Model," "He Who Gets Slapped," "Light of Old Broadway," "The Masked Bride," "Soul Mates," "The Sporting Lover," and scores of others.

Wilson was born and educated in Philadelphia. After graduating from high school he attended the Industrial Art School of Philadelphia. He served as sales manager for both Fox and First National before he went into the production end of the industry.



CAREY WILSON

AUTHOR

SCENARIST

PRODUCER

**FIRST NATIONAL
PICTURES**



PAUL LENI

DIRECTOR

COMPLETED

"THE
CHINESE PARROT"

"THE
CAT AND THE
CANARY"

COMING

"THE MAN
WHO LAUGHS"

UNIVERSAL

Biographical Sketch

PAUL LENI, noted first as a German director, and more recently as a director of big pictures for Universal, was literally forced into becoming a director, because his work as a "film architect" in arranging prologues for German-made pictures was declared by critics and those in the picture profession, too artistic for the feature pictures. Critics said of him that the decoration predominated the film so much that presentation and action were entirely overshadowed. A stage manager over him was deemed necessary. Director E. A. Dupont found a suitable place for the painter, Paul Leni, and the two produced such great successes as "The White Peacock," "The Green Manuela," "Children of the Darkness," "The Ancient Law," "Murder Without a Murder," and others.

Carl Laemmle, president of Universal, on a visit to Europe, was attracted to Leni's art. He invited him to come to America and produce the prologues for Universal productions. It was quite natural that the genius of Leni would not long be satisfied with the settings of prologues, and it was just as natural that Laemmle would not be long in giving him his opportunity to develop in the American film his unique decorative talent.

In a short time Leni was directing Universal pictures, which had an immediate inspiring effect on American film architecture. He produced "The Cat and the Canary," which has proven a sensation wherever shown. He then completed "The Chinese Parrot," which was a revelation to the critics. The director's latest is "The Man Who Laughs." It is said it excels anything he has done before, which is considerable praise.

Leni is married to one of the best-known German dancers, Lore Sello, who founded in Europe a distinguished school of the dance in which she, through her own method of training and dancing, has taught the youth of Berlin the "way to strength and beauty."

The Leni home in Hollywood is the center of filmdoms literary and artistic circles, and is becoming famous for its wealth of art treasures.

Biographical Sketch

TWENTY years ago, Robert F. Hill, now noted motion picture director, started on his professional career in the somewhat lowly capacity of dresser for Vaughan Glaser, general manger, producer and star of the Vaughan Glaser Stock Company. Seven years later Hill was Glaser's stage director and heavy man of the same stock company. During his career on the speaking stage he participated in such well-known plays as "Alias Jimmy Valentine," "The College Widow," "Old Heidelberg," "When Knighthood Was in Flower," and scores of others.

Following his stage career he had the yen to write for the stage and screen, and he contributed many worthwhile stories to both. He wrote and directed "The Adventures of Tarzan." He was the author of "Almost a Husband," "Water, Water Everywhere," "Jubilo," "Upstairs," and "Doctors Disagree." He directed such photoplays as "Robinson Crusoe," "The Radio King," "The Social Buccaneer," "Around the World in 18 Days," "Shadows of the North," "Crooked Alley," "His Mystery Girl," "The Breathless Moment," "Jack O' Clubs," "Excitement," "The Dangerous Blonde," "Dark Stairways," "Young Ideas," and many others. His latest pictures are "Thoroughbreds," adapted from the Gerald Beaumont race track story, and "Crimson Snow," a Russian epic.

Hill gained considerable fame in a hero rôle off the stage in 1915, when he saved Mary Fuller, prominent as a reigning picture star, from a watery grave at Gloucester, Mass. He plunged into a rough sea and was himself caught in a series of combers, but succeeded in bringing the all but unconscious Miss Fuller safely to shore.

Hill is prominent and popular among the clubmen of Hollywood. He is a member of the Masonic order, of the Breakers, the 233 Club, and the Rainbow Trout Club. He is also one of the regular customers at Pasadena when the football season is in progress. He had a fling at auto salesmanship during a lull in his professional career, but as an auto salesman he was a good writer and motion picture director. He prefers his office at the Universal studio.



ROBERT F. HILL

DIRECTOR

Coming

"THOROUGHBREDS"

Adapted from Gerald Beaumont's
famous race track Classic—

Release title undetermined

also

ISADORE BERNSTEIN'S
RUSSIAN EPIC

"CRIMSON SNOW"

UNIVERSAL



FRANK CAPRA

DIRECTOR

Recent Releases

"THE STRONG MAN"

"LONG PANTS"

Starring HARRY LANGDON

**"FOR THE LOVE OF
MIKE"**

**A ROBT. KANE-FIRST NATIONAL
PRODUCTION**

Biographical Sketch

FRANK CAPRA, motion picture director, got a good break when he returned from service in the army following the war. He exhausted every channel through which he might get work as a chemical engineer in which he had a college degree, and he was hungry and without funds. So he started to write. It was a precarious undertaking for a hungry man, but he sold a couple of stories, and so started in pictures as a writer. And he has doubtless had a greater success in pictures than he could have achieved as a chemical engineer.

It was no easy task, this writing for the screen for the very smallest of the independent companies, but Capra stuck to it and made fair success of it until he was graduated to a director. Since properly striking his stride he has been with Mack Sennett, Hal Roach, F B O and First National. His most successful pictures to date are "The Strong Man," "Long Pants," and "For the Love of Mike."

Capra is a native of Italy, but his family moved from there to Hollywood when he was a youth, so he got his education in the grade and high schools in Los Angeles, and then graduated from the California Institute of Technology in Pasadena. This looked fairly rosy for him up to the time he went into the service. His father was noted as a church singer, and there was every prospect that he would launch on a successful career as a chemical engineer.

His return from war and his unsuccessful hunt for work had him completely discouraged for a time. It is hard for him to explain to this day how he conceived the idea of writing for the screen. But he figured that he must eat and he put everything he had in his first stories. They did not bring him much in the way of financial returns, but they fired him with a new ambition, and his persistency carried him through to success. Lately he has been most successful, and he figures he has now just fairly hit his stride. Indications are that in the future he will accomplish even bigger things in the motion picture industry than he has in the past.

Biographical Sketch

BRUCE MITCHELL, one of the foremost of the Universal directors, seems to have had a varied career before finally alighting in the midst of the Hollywood film industry. There are many things he might have done, but he is reluctant to express them. Just now he is interested in making good pictures and it is conceded he is having a fair amount of success.

Mitchell does not talk much of how he broke into the picture game. As a matter of fact, he had no such inclination when he was a youngster, nor did his parents lay out such a career for him. As a matter of fact, they got him an appointment to the Annapolis Naval Academy from his home town, Freeport, Illinois, and he got a good part of his education there.

Whether Mitchell had a distaste for the navy is not known, but the fact remains that he next bobbed up as a full-fledged civil engineer and he spent some little time in that profession. It's quite a hurdle from civil engineer to the theatrical profession, but Mitchell made it and landed with the Denver Stock Company, where for a full year he saw service in the variety of roles that go with the weekly change of bills. He got a lot of good experience in Denver and by it he has profited handsomely as a director.

It was in 1912 that Mitchell launched on his screen career and he chose the acting end of the profession. He recalls his first picture as one in which he played the heavy with Bob Leonard, but the title has escaped him. From Universal, he went with the American Film Company and with Thomas H. Ince, and is now back again with Universal.

In the course of his long career Mitchell has made a number of highly successful photoplays, but he considers his best "Love's Whirlpool." Close to that he regards as his best "Three Miles Up" and "The Air Patrol." Others of his successes have been too numerous to recount.

Mitchell is an enthusiastic Mason and a member of the 233 Club. He spends much of his spare time when away from the studio at fishing and hunting.



BRUCE MITCHELL

Director

Universal Pictures Corp.

"SKY HIGH SAUNDERS"

"THREE MILES UP"

"THE AIR PATROL"

"THE PHANTOM FLYER"

"WON IN THE CLOUDS"

1928 Program

"THE SKY SKIDDER"

"THE CLOUD BUSTER"

"THE FLYIN' FOOL"

and 3 more flying pictures



JOSEPH FRANKLIN POLAND

Supervising Editor

of

Feature Comedies

at

Universal

Biographical Sketch

JOSEPH FRANKLIN POLAND sold his first story to a moving picture company when he was still a freshman at Columbia University. The writing bug stung him severely at this point, and the dust has never yet been wiped from his law books.

After selling some sixty-odd one- and two-reelers, written at night while he worked in Wall Street during the day, Poland joined the old Kalem Company as staff writer. Following this came staff positions with Vitagraph, Fox and Metro, all in New York. At the end of several years of this work he began to chafe at the routine work of adaptation, where his creative ability was, if not submerged, at least kept in a conventional rut. So he gave up the regular stipend that went with staff work and took to writing originals.

Within a period of fourteen months he had his name on seventeen original feature productions, produced by every company then in business. From this period on Poland grew with the screen comedy, and in a measure, to which he contributed, screen comedy grew with him. He left New York to take a position with Thomas H. Ince, and during his two and a half years with Ince, Poland wrote for Douglas MacLean and other stars, and learned much from that master producer. Following this he wrote a number of comedies and comedy-dramas for the Fox productions. Then he wrote two of Colleen Moore's successes during that first year when she blossomed out as a big box-office attraction—"The Perfect Flapper" and "Flirting With Love."

After this, Poland furnished Douglas MacLean with two of the year's mirth-provoking releases—"That's My Baby" and "Hold That Lion."

It was at this point that the Universal Company, seeking a man who could supervise the getting into production of some thirty feature comedies a year, asked Poland to take the job. Poland took it finally. And out of his first year's work on that job has come what Carl Laemmle and Universal proudly point to as the most consistent line-up of feature comedies the company has ever presented.

Biographical Sketch

PERSEVERANCE and the keenest desire to learn every phase of his business is what landed Leon d'Usseau near the top of his profession. Where others were satisfied to master the particular angle in which they intended to specialize, d'Usseau wanted to know the why and wherefor of production. That is why he is now supervisor of production at the FBO studios and assistant to William Le Baron, in charge of production.

Prior to his arrival in Hollywood in 1915, d'Usseau had been, first, an actor on the stage and then a newspaper reporter. From this he worked into the publicity and exploitation field and then into a partnership which controlled six theatres, showing, variously, road plays, vaudeville and pictures.

These experiences gave him a wide knowledge of everything but the production end, and that was the particular end to which he aspired. His first job in the picture studios was that of property man. Having studied art in New York, the evidence of which showed in his dressing of sets, he was quickly given the responsibility of designing and dressing settings. He gained prominence, as a result, by being among the first in the industry to receive screen credit as an art director.

After a year of this, in which he was making rapid advancement, d'Usseau deliberately gave it up to become an assistant director, which he considered a step nearer to his goal. He was not long satisfied as assistant director, so in steady succession he took up cutting, title writing, continuities and original script, establishing himself firmly in each branch.

Then for two years he devoted himself to the assignment of scenario editor, which he gave up to become a director. He made three pictures before William Le Baron took him into the Famous Players' Astoria studio. When Le Baron withdrew from Famous to become production chief for FBO, he took d'Usseau with him and made him his assistant. In addition he is one of the company's three supervisors. He is still a keen student of everything that has to do with production, and it is freely predicted around the studios that his progress in the future will be even more rapid than it has been in the past.



Leon d'Usseau

**SUPERVISOR
F B O**

1927

**Jake the Plumber
Beyond London Lights
The Jungle
Her Summer Hero
Ranger of the North
Breed of Courage**

SCDA

Beauty Parlor Series
(Two Reel Comedies)

**Assistant to
WILLIAM LE BARON
V. Pres. in charge of Production**



C. GRAHAM BAKER

Recent Pictures:

"IN NAME ONLY"
**"THE GIRL FROM
CHICAGO"**
"SLIGHTLY USED"
**"THE HEART OF
MARYLAND"**

WARNER BROTHERS

Biographical Sketch

C. GRAHAM BAKER, once a special writer and cartoonist on the New York dailies, was told by J. Stuart Blackton, of the Vitagraph Company, that the industry was in need of stories. Baker wrote five comedies, sent them in and collected his check. Since that day, some twelve years ago, Baker has been prominently identified with the industry.

For two years he wrote a comedy a week for Larry Semon; many of the Sidney Drew comedies; from that branching into the writing of serials when they were becoming popular.

When George Randolph Chester, editor of the Vitagraph, turned his attention to directing, Baker was placed in entire charge of the story department, purchasing and adapting material for such stars as Corinne Griffith, Alice Joyce, Bessie Love, Earl Williams and others.

Baker left Vitagraph four years ago, allying himself with the Fox Company, writing several features. From there he moved to the Inspiration Pictures, where he adapted several stories for Richard Barthelmess. Going to California, he wrote a picture for Universal and then accepted a long-term contract at Warner Bros.

The groundwork of practical knowledge of the needs of the industry was gained in the early days, augmented by the fact that he had directed more than twenty pictures, and during his last days at the Vitagraph, edited and titled all of that company's product. Among these were such pictures as "Captain Blood," "The Clean Heart," "Pioneer Trails," and others.

During the past two years Baker has written over fifteen scenarios for Warner Bros., many of them originals. These include "Slightly Used," "The Heart of Maryland," "White Flannels," "The Girl from Chicago," "Hills of Kentucky," "The Third Degree," "My Official Wife," "Fingerprints," "Millionaires," "Irish Hearts," "Matinee Ladies," and "The Gay Old Bird." For Inspiration he wrote "The Beautiful City" and "Just Suppose." For Vitagraph, "Captain Blood," "Pioneer Trails," "The Fortune Hunter," "Pampered Youth," "Masters of Men," and others almost too numerous to mention.

Baker is a native of Indiana, but has spent most of his years in New York City.

Biographical Sketch

AN isolated childhood spent on an island at Squirrel Lake, Wis., did not hamper Winifred Dunn in her ambition to become a writer. Squirrel Lake is far removed from Hollywood, but Miss Dunn makes her home at the latter place now and is one of the leading scenarists out that way.

At the early age of six Miss Dunn made up her mind to be a writer, as she was related to a family of writers on her mother's side, and she also boasts a long line of British barristers and statesmen on her father's side, among them Lord Charles Russell, Chief Justice of England from 1894 to 1900.

There are few fictionists of any description who are fortunate enough to have their initial effort accepted, but Miss Dunn is one of these. She submitted a story to the Selig Polyscope Company, and it was promptly accepted, as were others that followed.

Miss Dunn was then seized with the urge to reform the world, via the screen, and wrote "And the Children Pay." It stirred several prominent Chicago reformers and they organized a company to produce it. After she wrote "The Red Viper," an Americanization picture endorsed by the late Theodore Roosevelt, she discovered that the world did not want to be reformed, so she engaged in editing discarded pictures, transferring them from shelf to screen.

Following that Miss Dunn went to the Coast with Sawyer & Lubin as feature writer, then to Robertson-Cole, writing for Pauline Frederick. Her real success started when she joined the old Metro studios as scenario editor and title writer, writing scripts and titles for such pictures as "The Eagle's Feather," "Along Came Ruth," "The Man Life Passed By," "Happiness," "The Beauty Prize," and "The Shooting of Dan McGrew."

An engagement with Mary Pickford followed, where she wrote "Sparrows." Then came "Twinkletoes" for Colleen Moore, "Lonesome Ladies" for Louis Stone and Anna Q. Nilsson, "The Drop Kick" and "The Patent Leather Kid" for Richard Barthelmess. She is free-lancing now and her services are much in demand.



WINIFRED DUNN WRITER

Recent Releases

"SPARROWS"

"TWINKLETOES"

"THE DROP KICK"

"THE PATENT LEATHER KID"

Now in preparation:

**"Head of the House of Coome" and
"Robin" by Frances Hodgson Burnett.**

First National Production

Management Edward Small Co.



FINIS FOX

Screen Dramatist



Current Releases

"RESURRECTION"

and

"RAMONA"



United Artists

Biographical Sketch

THERE are few screen writers qualified to handle as wide a range of screen subjects as is Finis Fox, who for the past ten years has been preparing stories for the screen. He is a rare combination of business man, newspaper man, adventurer and state legislator, and withal he succeeded in acquiring a college education.

The career of Mr. Fox has been a colorful one. Born and raised in Oklahoma he ran up against many of the rough edges of life in his youth, and he has been studying life ever since. He had four years of college and university training after returning from the Spanish-American War, in which he served at the age of fifteen. He was a newspaper editor at nineteen and a state legislator at twenty-one.

When Mr. Fox decided to enter the motion picture industry as a writer he had a world of confidence in himself, for he gave up a lucrative position as general manager of a national manufacturing company. He is a mixture of Scotch, Irish and English stock, with a pronounced strain of Chickasaw Indian blood. And that type perseveres.

He was not long in gaining success as a screen writer, and he has contributed many stories from which some of the best pictures have been made. In his ten years of screen endeavor he has written original stories, adaptations and screen plays for more than fifty leading screen stars.

Among the most recent cinema successes contributed by Mr. Fox were "Resurrection" and "Ramona," starring Dolores Del Rio, and released by United Artists. While he has confined his time largely to the writing of plays for the screen, he has also directed and produced six pictures. Among these was "A Woman Who Sinned," with Mae Busch, Irene Rich and Rex Lease, which was acclaimed by press and exhibitors as a dramatic sensation.

Mr. Fox has two brothers well known as motion picture directors. They are Edwin Carewe and Wallace Fox. He is happily married and is a devotee of such sports as tennis, swimming, riding and fishing.

Biographical Sketch

COMBINATIONS in pictures have come to be very popular within a comparatively recent time, but there is one combination that has enjoyed popularity for a number of years. They are Mr. and Mrs. John S. Robertson, director and scenarist, respectively.

Mrs. Robertson is Josephine Lovett on the screen. She has a long string of successes to her credit, and about all of them have been directed by her husband. She is very ambitious, is Miss Lovett. Despite her success she is not yet satisfied with her work for the screen. Asked what was her greatest picture, she promptly retorted, "I haven't done it yet." Which is characteristic of Miss Lovett.

There are few screen writers who have a better foundation in the art than Miss Lovett. She has always been a writer of exceptional merit and she has been well educated in the drama. Miss Lovett was an actress of note before she took up scenario work as a vocation. She knows her drama and dramatic values.

Miss Lovett on the legitimate stage played with some of the leading stars and in worthwhile plays that will long be remembered. She started her career after graduation from Sargent's Dramatic School in New York, and she then appeared in such plays as "Heartsease," with Henry Miller, "The Lion and the Mouse," "Her Husband's Wife," "Where the Trail Divides," and with Grace George in repertoire.

It was with Famous Players-Lasky that Miss Lovett started her screen work when she wrote the adaptation for "Sentimental Tommy." In addition to Famous she has written for Metro-Goldwyn-Mayer, Inspiration and other companies. Among her other successes are "Footlights," "The Spanish Jade," "Tess of the Storm Country," "Classmates," "Enchanted Cottage," "Annie Laurie," "The Bugle Call," "The Road to Romance," "The Ordeal," and "Soul Fire."

Miss Lovett is prominently identified with The Writers and the M. P. Academy of Arts and Sciences. She was born in San Francisco, but made her home in New York until she again heard the call of the West, and took up her residence in Los Angeles.



JOSEPHINE LOVETT

SCENARIST

**Adaptations and Continuities
With Metro-Goldwyn-Mayer**

Recent Releases

**"THE ROAD TO ROMANCE"
"ANNIE LAURIE"**

The above productions directed by
John S. Robertson for M-G-M

Other Releases

**"THE ENCHANTED
COTTAGE"**

"CLASSMATES"

"SHORE LEAVE"

"SOUL FIRE"

Just Completed

**"THE ORDEAL"
for M-G-M**



ALFRED A. COHN

**Free Lance Writer of
Originals, Adaptations,
Continuities, Titles.**

1927-1928 Releases

THE CAT AND THE CANARY, (Universal)
Adaptation and continuity.

THE JAZZ SINGER (Warners)
Adaptation and continuity.

**THE COHENS AND THE KELLYS IN
PARIS (Universal)**
Original continuity.

THE GORILLA (Small-First National)
Continuity (In collaboration).

WE AMERICANS (Universal)
Adaptation and continuity.

THE LAST WARNING (Universal)
Adaptation and continuity.

The Writers Club, Office
Hollywood, Cal. 5617 Hollywood Blvd.
Telephone HE 7264. (Residence)

Biographical Sketch

EDITORIAL departments of newspaper offices throughout the country have graduated many brilliant writers who subsequently made names for themselves in the motion picture industry. Some of them have become title writers, others scenarists, and still others successful directors.

Alfred A. Cohn is a scenario writer and a good one, as a list of his contributions to the screen will show. He was also a good newspaper man before his advent to Hollywood. He got his start early in a newspaper office in Freeport, Ill., and he went right through the mill. That is, he served in every editorial capacity there is in a newspaper office. He started at the early age of fifteen years, and he was one of the roving type of reporters and editors who worked in many different parts of the country.

Cohn got his first touch of motion picture work as associate editor of Photoplay Magazine in 1915, and then during the war period he served as publicity director for Mary Pickford. It was a comparatively short step from writing publicity to writing scenarios, and he made the hurdle easily.

As he had wandered about the newspaper offices so he wandered about the studios. He worked for many companies, among them M-G-M, First National, P. D. C., Universal and Warner Bros. Among his scenarios are many that have clicked merrily at the box-offices of thousands of theatres. Some of these that might be mentioned are: "Friendly Enemies," "His People," "The Cohens and the Kellys," "Frisco Sally Levy," "The Cat and the Canary," "The Midnight Kiss," "The Jazz Singer," "The Cohens and the Kellys in Paris," "The Gorilla," "We Americans," and "The Last Warning." He is now specializing on the characterization comedy and mystery type of stories.

Cohn is interested in everything that has to do with writing, and has done much for the organization of writers in Hollywood. He was one of the founders of the Writers' Club in Hollywood, and for several years was a director of the Screen Writers' Guild of the Authors League of America.

Biographical Sketch

THE screen almost lost one of its most prolific writers when in the course of his duty back in the early days of Vitagraph, George H. Plympton was directing a three-reel picture in which the New York City fire department participated. He got tangled in a crash while riding to fires on the apparatus and escaped only through a miracle.

Plympton is what might be termed a writing veteran of the film industry, for he did his first picture for Vitagraph in 1914. It was a story for Norma Talmadge, and was titled "Miser Murray's Wedding Present." That effort followed a career as short story and newspaper writer, and Plympton has done little since but write and adapt stories for the screen.

He remained with Vitagraph for four years, writing for John Bunny, Sidney Drew and many of Vitagraph's earliest successes. He adapted the Alfred Henry Lewis "Wolfville" series and also many of the O. Henry series.

Since departing from Vitagraph, Plympton has written stories and adaptations for Metro, Famous, Pathe and Universal. He is now and for some time has been under contract to Universal. Looking back over his long career, Plympton points with pride to the two Universal Collegian series, which he adapted, as his best work. He has adapted many westerns, among them "Hard Fists," "Smilin' Sam," "Hands Off," "The Stolen Ranch," "Flashing Hoofs," "Desert Dust" (an original), and others. He also wrote the adaptations for the Arthur Lake series of comedies for Universal.

Plympton is a native of Brooklyn, and got his education there in the public schools. His original intention was to become an electrical engineer, but he got dabbling with fiction and sold a number of original stories to Vitagraph, which brought him his first picture contract. He came naturally by his ability as a writer, as his father, Dr. Harry Plympton, was also a very successful writer of fiction.

The younger Plympton served during the World War and is a member of the American Legion. He is also a member of the Writers' Club in Los Angeles.



Geo. H. Plympton

Writer

Universal Pictures

Continuities for 7 of the first and
all of the Second Series of

"The Collegians"

Five-reel Westerns:

"Hard Fists"	"Breezin' Through"
"Smilin' Sam"	"The Stolen Ranch"
"Hands Off"	"Flashing Hoofs"
"Desert Dust"	

Now writing a comedy series
for Arthur Lake

Specialist in comedies and westerns

75 reels of produced continuity in 1926



ELIZABETH PICKETT

**Directed, Titled and
Edited Over Fifty
FOX VARIETIES**

Original Stories

"Wolf Fangs" "Navajo"

Adapted and Titled

**"Wings of the Storm"
"The Monkey Talks"**

Titled and Edited

**"Kentucky Pride"
"Marriage License"
"The Shamrock Handicap"
"Whispering Sage"
"Exploring the Amazon"**

FOX FILM CORPORATION

Biographical Sketch

ELIZABETH PICKETT, short subject director, scenario and title writer, took a peculiar course to the screen as a profession. She went via the American Red Cross in Washington, D. C., to Hollywood. A graduate of Wellesley College with the class of 1918, and with an A. B. degree in liberal arts, she took up work as historian with the Red Cross in Washington. She wrote "The History of Red Cross Nursing" and "The Primer of the American Red Cross."

While engaged in that work Miss Pickett became interested in the propaganda pictures the Red Cross was making, and was transferred at National headquarters to that bureau of the relief organization. Her first experience was in the making of a one-reel picture entitled "In Florence Nightingale's Footsteps," which was designed to attract women into service as war nurses.

It was a comparatively low hurdle from the Red Cross Bureau of Motion Pictures to the William Fox lot, and since she took the jump Miss Pickett has had more than her share of success. There have been few women who have been considered competent enough all-around to direct pictures and write scenario and titles.

The short subject field requires a wide variety of knowledge and a keen sense of humor. Miss Pickett has both. She has directed, edited and titled over fifty of the Fox Varieties, and between times she has made other contributions to the screen. Among these she adapted and titled "Kentucky Pride," "Wings of the Storm," and "The Monkey Talks." She also wrote "Wolf Fangs" and "Navajo."

Though Miss Pickett has had little leisure time since her graduation from Wellesley College she has managed to crowd into her life some thrilling incidents. Not the least of these was a narrow escape from a bed of quicksand. She also boasts of having been driven out of Indian villages and of having been arrested in Virginia for shooting on Sunday. Her favorite recreation now is riding horseback. She spends much of her time when in New York at the Town Hall Club, of which she is a member.

Biographical Sketch

BESS MEREDYTH, recognized as one of the greatest of scenario writers, started out in life to be a concert pianist. At present she is credited with a large number of leading screen successes.

After working on a newspaper in Buffalo, Miss Meredyth, who had been making an intensive study of music, made a concert tour throughout the United States which took her to Los Angeles. And there she started the career which took her entirely out of music and brought her fame and fortune.

Motion pictures were just beginning to assert themselves in and about Hollywood and Miss Meredyth decided to abandon her tour for a short while in order that she might spend the winter in California. She never resumed it.

She played extra parts with the Biograph company in scenes with Mary Pickford; the Gishes; Blanche Sweet and all the others of Griffith fame.

She then went to the Universal company to play leads and was eventually made a star with that company. All the time she was picking up experience which she knew she could capitalize later.

Her real ambition was to become a screen writer and while starring she wrote many original stories that were bought and produced.

Then she went into the scenario department, writing originals and continuities and was very successful from the start.

During the past five years she has reached the top of the screen writing profession and among her notable achievements are the adaptations and scenarios on "Don Juan," "The Sea Beast," and "When a Man Loves," for John Barrymore, "The Noose" for Richard Barthelmess and the collaboration on the scenario of "Ben Hur." Among others of her successes were "Strangers of the Night," "The Famous Mrs. Fair," "The Dangerous Age," "One Clear Call," "The Grim Comedian," "Ladies Must Live," "The Magic Flame," "Rose of the Golden West," "A Slave of Fashion."

Miss Meredyth was born and educated in Buffalo, N. Y., and for some years she has not regretted that she gave up her musical career.



BESS MEREDYTH

"THE SEA BEAST"

"DON JUAN"

"WHEN A MAN LOVES"

for John Barrymore

THE NOOSE

for First National



**IDENTIFIED
WITH
THE BIG
LAUGH PICTURES
OF THE YEAR**

Rookies

Kosher Kitty Kelly

The Fair Co-Ed

McFadden's Flats

Too Many Crooks

Quarantined Rivals

Smile, Brother, Smile

Uneasy Payments

Homestruck

The Wisecracker Series

Battling Butler

The Gorilla

AL BOASBERG

For Laffs

Dunkirk 8811

3333 West 4th Street

Los Angeles

Biographical Sketch

AL BOASBERG had a yen for writing from the time of his graduation from the Buffalo High School, so he became a writer. His natural bent was toward theatricals, and he entered that field after he had tried out several jobs not to his liking in Buffalo. He took in all of the leading shows that visited his home town and then decided he too would be the author of a play.

Becoming a successful author is difficult for any one, and is usually attained only after a lot of hard knocks. Al took the knocks and plodded on. The going was very tough in spots, but he could not be stopped. He was determined to contribute to a Broadway success, and he made good on his determination.

It was not until 1924 that Boasberg really got fairly under way, and he has been taking on added momentum ever since then. In that year he became co-author of the Music Box Review, which was a tremendous success in New York. He did so well that first year that he was co-author of the same review the following year.

Boasberg became well known around Broadway as a result of his contribution to the Music Box Review, and there was plenty of work for him in the way of writing. He took a fling at vaudeville, and wrote a number of successful sketches for some of vaudeville's headliners. He was all set in the theatrical game, but he wanted to write for the movies, so he did just that.

It required a lot of patience and a lot of perseverance, but Boasberg had both, and he landed with Buster Keaton when the latter was making "Battling Butler." Al contributed a lot of comedy gags that were all good for laughs, and he has been providing laughs on the screen ever since.

Boasberg's services are much in demand in Hollywood, where he is well known and popular. He is active there with the Masons and Elks, and is a member of the Academy of M. P. Arts and Sciences. He describes his favorite sport as that of matching pennies.

Biographical Sketch

ONE of the most meteoric rises in the screen-writing ranks is that of Howard J. Green, who has been hitting the bull's-eye with amazing consistency, though in Hollywood slightly more than a year.

Even while Green was attending Hasting's Law College in San Francisco he was writing for the world of make-believe. It was in those days that he penned several musical comedies which were given local production, causing him to give up law for newspaper reporting. Like most of the Fourth Estate he bounced from one city to another, and finally found himself near the theatre again when he joined the staff of the New York Clipper. After serving in the war he was managing editor of Theatre World.

This gave Green the urge to do theatrical writing again, and the Keith and Orpheum vaudeville programs started billing his name when he wrote special material for such stars as Marie Cahill, Anna Chandler and Harry Fox, as well as sketches for the Garrick Gaieties and the Greenwich Village Follies. Later, as a member of the vaudeville producing firm of Hocky & Green, he wrote and directed innumerable headline acts for the "big time."

It was Johnny Hines who suggested to Green to turn his hand to screen writing, and, as comedy constructor for "The Brown Derby," he made his picture debut. Next he was claimed by Harold Lloyd, receiving screen credit on "The Kid Brother," after which he joined the First National ranks. As comedy constructor of "The Patent Leather Kid" and "The Private Life of Helen of Troy," and as the adapter of "White Pants Willie" and "The Life of Riley," he has gained high recognition as a writer of comedy.

Green's latest assignment is an original story for Charlie Murray and George Sidney, to be produced by First National.

Though Green's rise has been rapid, and though he is credited with several successes, he does not feel that he has risen to the heights yet. Asked to name his best story for the screen, he smiles cynically and promptly volunteers the information that he has not yet written it.



Howard J. Green

Originals, Adaptations, Continuities
and Comedy Construction

Adapted

"THE LIFE OF RILEY"
with Charlie Murray & Geo. Sidney
"WHITE PANTS WILLIE"

Starring Johnny Hines

Comedy Construction

"THE KID BROTHER"
Harold Lloyd Production
**"THE PATENT LEATHER
KID"**

Starring Richard Barthelmess

**"THE PRIVATE LIFE OF
HELEN OF TROY"**

*Now Writing an Original
Starring*

Chas. Murray and Geo. Sidney
for
FIRST NATIONAL

MOTION PICTURE NEWS STUDIO DIRECTORY

ACTORS

—A—

- ACCRD, Art**; b. Stillwater, Okla.; "Set Free," "Hard Fists," "The Western Rover," "Spurs and Saddles" (Universal). Hght. 6, 1; wght. 185; light hair; blue eyes.
- ADAMS, Jimmie**; b. Paterson, N. J.; "Jimmie Adams Comedies" (Educational and Paramount). Hght. 5, 6; wght. 158; brown hair and eyes.
- AGNEW, Robert**; b. Dayton, Ky.; "Fourth Commandment," "Down the Stretch" (Universal); "The Heart of Salome" (Fox); "Prince of Headwaiters" (First National); "Snowbound" (Tiffany); "She's My Baby" (Sterling). Hght. 5, 8½; wght. 145; brown hair; blue eyes.
- ALBERT, Tommy**; "Shot and Powder Comedies" (Cranfield and Clarke).
- ALEXANDER, Fatty**; "Standard Comedies" (FBO).
- ALLAN, Hugh**; b. Oakland, Calif.; "Birds of Prey" (Columbia); "The Cruel Truth" (Sterling).
- ARLEN, Richard**; b. Charlottesville, Va.; "Rolled Stockings" (Paramount); "The Blood Ship" (Columbia).
- ARTHUR, George K.**; b. Ealing, London, Eng.; "Rookies," "Tillie the Toiler" (Metro-Goldwyn-Mayer). Hght. 5, 6; wght. 145; dark brown hair; brown eyes.
- ARTHUR, Johnny**; "Tuxedo Comedies" (Educational).
- ASHER, Max**; b. Oakland, Calif.; "Painting the Town" (Universal). Hght. 5, 9; wght. 205; dark hair, eyes and complexion.
- AUBREY, Jimmy**; b. Liverpool, Eng.; "Bluebird Comedies" (Universal).
- EVERY, Charles**; b. Chicago, Ill.; "The Western Rover" (Universal).

—B—

- BANCROFT, George**; b. Philadelphia, Pa., Sept. 30; "Too Many Crooks" (Paramount); "White Gold" (Pathe). Hght. 6, 2; wght. 195; dark brown hair; blue eyes.
- BANKS, Monty**; b. Nice, France, July 18; "Horseshoes" (Pathe) (also co-scen.). Hght. 5, 5; wght. 145; black hair and eyes.
- BARRYMORE, John**; b. Philadelphia, Pa., Feb. 15; "The Beloved Rogue" (United Art.). Hght. 5, 10; wght. 160; brown hair; light brown eyes.
- BARRYMORE, Lionel**; "The Show," "Women Love Diamonds" (M-G-M).
- BARROWS, Henry**; b. Saco, Maine; "Horseshoes" (Pathe).
- BARTHELMLESS, Richard**; b. New York City; "The Amateur Gentleman," "The White Black Sheep" (First National). Hght. 5, 7; wght. 135; dark complexion; dark hair; brown eyes.
- BAXTER, Warner**; b. Columbus, Ohio; "The Telephone Girl," "Drums of the Desert" (Paramount); "The Coward" (FBO); "Singed" (Fox). Hght. 5, 11; wght. 168; brown hair; brown eyes.
- BEEBY, Noah**; b. Kansas City, Mo., Jan. 17; "Evening Clothes" (Paramount). Hght. 6, 1; wght. 216; dark hair and eyes.
- BEEBY, Wallace**; b. Kansas City, Mo., April 1; "Casey at the Bat," "Firemen, Save My Child" (Paramount). Hght. 6; wght. 200; dark hair; brown eyes.
- BENNETT, Mickey**; "Boys' Adventure Series" (Cranfield & Clarke).
- BEVAN, Billy**; b. Orange, Australia; "Mack Sennett Comedies" (Pathe). Hght. 5, 7½; wght. 170; brown hair and eyes.

- "BIG BOY"** (Malcolm Sebastian); b. Hollywood, Calif., Nov. 4, 1923; "Juvenile Comedies" (Educational). Light brown hair; brown eyes.
- BILL, Jr., Buffalo**; b. Hillsdale, Wyo., Feb. 6; "The Ridin' Rowdy," "Pals in Peril," "The Interferin' Gent" (Pathe).
- BLINN, Holbrook**; b. San Francisco, Calif.; "The Telephone Girl" (Paramount). Hght. 5, 8; wght. 160; fair complexion.
- BLUE, Monte**; b. Indianapolis, Ind.; "Bitter Apples," "The Brute," "The Black Diamond Express," "The Bush Leaguer" (Warner). Hght. 6, 3; wght. 195; brown hair; brown eyes.
- BOSWORTH, Hobart**; b. Marietta, Ohio, Aug. 11; "The Blood Ship" (Columbia). Hght. 6, 1; wght. 200; gray hair; blue eyes.
- BOWERS, Charles**; also director; "Whirlwind Comedies" (FBO).
- BOWERS, John**; b. Indiana; "Heart of the Yukon" (Pathe); "For Ladies Only" (Columbia). Hght. 6; wght. 175; brown hair; brown eyes.
- BOWES, Cliff**; b. Pueblo, Colo.; "Cameo Comedies" (Educational).
- BOYD, William**; b. Cambridge, Ohio; "The Yankee Clipper" (Pathe). Hght. 6, 1; wght. 170; brown hair; blue eyes.
- BRENDL, El**; b. Philadelphia, Pa., March 25; "Arizona Bound," "Too Many Crooks," "Rolled Stockings" (Paramount).
- BROOK, Clive**; b. London, England; "Afraid to Love," "Hula" (Paramount). Hght. 5, 11; wght. 140; brown hair; gray eyes.
- BURNS, Edmund**; b. Philadelphia, Pa.; "Poor Girls" (Columbia); "The Princess From Hoboken" (Tiffany). Hght. 6; wght. 180; black hair; brown eyes.
- BURNS, Neal**; b. Bristol, Pa., Feb. 4; "Christie Comedies" (Educational). Hght. 5, 6; wght. 140; brown hair and eyes.
- BUSHMAN, Francis X.**; b. Norfolk, Va., Jan. 10; "The Marriage Clause" (Universal); "The Lady in Ermine" (First National). Hght. 5, 11; wght. 186; light complexion; brown hair; blue eyes.

—C—

- CAMERON, Gene**; "Animal Comedies" (Fox).
- CAMERON, Hugh**; "For the Love of Mike" (First National).
- CAMPEAU, Frank**; b. Detroit, Mich.; "The Heart of the Yukon" (Pathe). Hght. 5, 10; wght. 158; dark hair; dark gray eyes.
- CANTOR, Eddie**; b. New York City; "Special Delivery" (Paramount). Hght. 5, 8; wght. 140; black hair and brown eyes.
- CAREWE, Arthur Edmund**; b. Trebizond, Armenia; "The Claw" (Universal). Hght. 6; wght. 165; black hair; dark brown eyes.
- CAREY, Harry**; b. New York City; "Slide, Kelly, Slide" (Metro-Goldwyn-Mayer). Hght. 6; wght. 180; blond hair; blue eyes.
- CARILLO, Mario**; b. Naples, Italy; "Ladies Beware" (FBO). Hght. 6, 1; wght. 181; black hair; brown eyes.
- CARR, Fat**; "Standard Comedies" (FBO).
- CHANEY, Lon**; b. Colorado Springs, Colo., April 1; "Mr. Wu," "The Unknown," "Mockery" (M-G-M). Hght. 5, 10; wght. 165; dark hair; brown eyes.
- CHAPLIN, Charles**; b. Paris, France; "The Gold Rush" (United Artists). Hght. 5, 4; wght. 125; brown hair; blue eyes.
- CHAPLIN, Sydney**; b. Cape Town, So. Africa; "Charlie's Aunt" (P. D. C.); "Oh, What a Nurse" (Warner). Hght. 5, 7½; wght. 166; black hair; dark brown eyes.

CHASE, Charlie; "Charlie Chase Comedies" (Pathe).

CLAYTON, Eddie; b. Charleston, W. Va.; "Imperial Comedies" (Fox). Hght. 5, 9; dark blond hair; dark brown eyes.

COBB, Edmund; b. Albuquerque, N. Mex.; "Mustang Series" (Universal).

CODY, Bill; b. Winnipeg, Man., Can., Jan. 5; "The Arizona Whirlwind" (Pathe). Hght. 5, 11; wght. 160; light brown hair; blue eyes.

CODY, Lew; b. Waterville, Me.; "On Ze Boulevard," "After Midnight" (M-G-M). Hght. 5, 11½; wght. 175; dark hair; blue eyes.

COGHLAN, Junior; b. New Haven, Conn.; "The Yankee Clipper," "The Country Doctor" (Pathe). Brown eyes; yellowish hair.

COHEN, Sammy; b. Minnesota, Dec. 8; "Colleen" (Fox). Hght. 5, 11; wght. 150; brown hair and eyes.

COLLIER, Jr., William; b. New York City; "Convoy," "The Sunset Derby" (First National), "Backstage" (Tiffany), "Stranded" (Sterling), "Dearie," "The Desired Woman" (Warner). Hght. 5, 10; wght. 150; black hair; brown eyes.

COLMAN, Ronald; b. Richmond, Surrey, England; "Beau Geste" (Paramount). Hght. 5, 10; wght. 165; black hair; brown eyes.

CONKLIN, Chester; b. Oskaloosa, Iowa; "Cabaret," "Rubber Heels" (Paramount). Hght. 5, 5; wght. 140; brown hair; blue eyes.

CONNELLY, Ed.; b. New York City; "Lovers?" (Metro-Goldwyn-Mayer). Hght. 6; wght. 150; dark complexion; brown hair and eyes.

CONNOR, Buck; "Hands Off," "The Fighting Three" (Universal).

COGGAN, Jackie; b. Los Angeles, Calif., Oct. 26, 1914; "The Bugle Call" (M-G-M). Brown hair and eyes.

COOK, Clyde; b. Brockwayville, Pa.; "The Climbers," "Simple Sis," "The Bush Leaguer" (Warner).

COOKE, Albert; b. Los Angeles, Calif.; "Wise-crackers Series," "Beauty Parlor Series" (FBO).

COOPER, Gary; b. Helena, Mont., May 7; "Arizona Bound," "Children of Divorce," "The Last Outlaw" (Paramount).

CORBETT, Ben; b. Lexington, Ill.; "W. C. Tuttle Comedy-Westerns" (Universal).

CORTEZ, Ricardo; b. Alsace-Lorraine, France; "Mockery" (M-G-M). Hght. 6, 1; wght. 175; black hair; brown eyes.

CURRIER, Frank; b. Norwich, Conn., Sept. 4; "Rookies," "California" (M-G-M). Hght. 5, 11; wght. 180; gray hair; hazel eyes.

CUSTER, Bob; b. Franfort, Ky., Oct. 18; "The Fightin' Hombre," "Terror of Bar X," "Bull-dog Pluck," "Galloping Thunder" (FBO).

—D—

DANA, Frederick; "Don Desperado" (Pathe).

DANE, Karl; b. Denmark; "Rookies," "Slide, Kelly, Slide" (Metro-Goldwyn-Mayer). Hght. 6, 3; wght. 205; brown hair; blue eyes.

D'ARCY, Roy; b. San Francisco, Calif.; "Frisco Sally Levy," "On Ze Boulevard," "Adam and Evil" (M-G-M). Hght. 5, 10; black hair; blue eyes.

DARRO, Frank; b. Chicago, Ill., Dec. 22, 1918; "Cyclone of the Range," "Moulders of Men," "The Sonora Kid," "Tom's Gang" (FBO).

DAVIDSON, Max; b. Berlin, Germany; "Pleasure Before Business" (Columbia); "Roach Stars Comedies" (Pathe). Hght. 5, 4; wght. 130; black hair; blue eyes.

DAVIS, George; b. New York City; "Cameo Comedies," "Mermaid Comedies" (Educational).

DE GRASSE, Sam; b. Bathurst, New Brunswick, June 20; "The Fighting Eagle" (Pathe). Hght. 5, 10½; wght. 150; black hair; brown eyes.

DE GREY, Sidney; "Closed Gates" (Sterling).

DELANEY, Charles; b. New York City; "Frisco Sally Levy" (Metro-Goldwyn-Mayer); "The Silent Avenger," "Mountains of Manhattan" (Lumas).

DEMAREST, William; b. St. Paul, Minn.; "Simple Sis," "The Black Diamond Express," "What Happened to Father," "The Bush Leaguer" (Warner).

DENNY, Reginald; b. Richmond, England, Nov. 20; "Fast and Furious" (Universal). Hght. 6, 1; wght. 185; blue eyes; dark brown hair.

DESMOND, William; b. Dublin, Ireland; "Red Clay," "The Return of the Riddle Rider" (Universal). Hght. 5, 11; wght. 170; black hair; blue eyes.

DIX, Richard; b. St. Paul, Minn.; educ. St. Paul Central High School and Univ. of Minn.; stage career, "The Hawk" with Faversham, "Song of Songs," "The Little Brother," "First Is Last," "Night Lodgings," leads in stock, 2½ yrs. in Morosco Stock in Los Angeles; screen career, "The Christian," "Souls for Sale" (Goldwyn); "The Ten Commandments," "Too Many Kisses," "The Shock Punch," "The Lucky Devil," "The Vanishing American," "Womanhandled," "The Quarterback," "Paradise for Two," "Knock-out Reilly," "Man Power," "Shanghai Bound," "The Gay Defender" (Paramount). Hght. 6; wght. 185; brown hair; brown eyes. Ad., Lasky Studio, Hollywood, Calif.

DOOLEY, Billy; b. Chicago, 1893; "Billy Dooley Comedies" (Educational and Paramount). Hght. 5, 4; wght. 140; blond hair; blue eyes.

DUFFY, Jack; b. Pawtucket, R. I.; "Christie Comedies" (Educational).

DUNHAM, Phil; b. London, England; "Cameo Comedies" (Educational).

DYER, Bill; "Spurs and Saddles" (Universal).

—E—

EDESON, Robert; b. New Orleans, La.; "His Dog," "The Heart Thief," "The Night Bride" (Pathe).

EDWARDS, Neely; b. Delphos, Ohio; "Blue-Bird Comedies" (Universal).

ELLIS, Robert; also director; b. Brooklyn, N. Y.; "Lure of the Night Club" (FBO). Hght. 5, 10; wght. 160; dark hair; blue eyes.

—F—

FAIRBANKS, Douglas; b. Denver, Colo., May 23; "The Black Pirate," "Don Q," "The Thief of Bagdad," "The Gaucho" (United Artists). Hght. 5, 10; wght. 165; dark brown hair; brown eyes.

FAIRBANKS, William; "One Chance in a Million," "Catch as Catch Can" (Lumas). Hght. 5, 11; wght. 195; dark brown hair and eyes.

FARRELL, Charles; "A Trip to Chinatown," "Sandy," "Seventh Heaven" (Fox).

FAWCETT, George; b. Virginia, August 25; "Tillie the Toiler" (Metro-Goldwyn-Mayer); "Painting the Town" (Universal). Hght. 5, 9; wght. 185; brown hair; blue eyes.

FELLOWES, Rockcliffe; b. Ottawa, Canada; "The Satan Woman" (Lumas). Hght. 5, 11; wght. 175; dark hair; brown eyes.

FIELDS, W. C.; "Running Wild" (Paramount). Hght. 5, 8; red hair.

FINLAYSON, James; b. Falkirk, Scotland; "No Man's Law" (Pathe).

FORBES, Ralph; b. London, Eng.; "Mr. Wu" (Metro-Goldwyn-Mayer); "Beau Geste" (Paramount). Hght. 6; wght. 165; blue eyes; blond hair; fair complexion.

FORD, Francis; b. Portland, Me.; "Men of Darling" (Universal).

FORD, Harrison; b. Kansas City, Mo.; educ. there and Los Angeles; stage career, stock, Baltimore, Syracuse, N. Y., stage; started screen career with Famous Players-Lasky; leading man with Norma and Constance Talmadge, Marion Davies, Marie Prevost, Bebe Daniels; "Little Old New York," "Janice Meredith" (M-G-M), "Smilin' Through" (First National); "Up in Mabel's Room," "Lovers in Quarantine," "Wedding Bells," "The Night Bride," "The Nervous Wreck," "The Rejuvenation of Aunt Mary," "The Girl in the Pullman," "Let 'Em Go Gallagher," Hght. 5, 10; wght. 160; dark brown hair; brown eyes. Ad., De Mille Studio, Culver City, Calif.

FOX, Earle; b. Oxford, Ohio; "Slaves of Beauty," "Van Bibber Comedies" (Fox). Hght. 6, 1; wght. 191; light complexion; light brown hair; blue eyes.

FRANCIS, Alec B.; b. London, England, Dec. 2; "The Tender Hour" (First National). Hght. 5, 11½; wght. 160; gray hair; blue-brown eyes.

FRAZER, ROBERT; b. Worcester, Mass.; "Lightning" (Tiffany); "The Silent Hero" (Rayart). Hght. 6; wght. 170; dark brown hair; brown eyes.

—G—

GERRARD, Douglas; b. County Dublin, Ireland; "Dearie," "The Desired Woman" (Warner).

GIBSON, Ed. "Hoot"; b. Tekamah, Nebr.; won cowboy championship at Pendleton, Ore., in 1913; screen career, doubled for stars in trick and stunt riding; joined Universal in small westerners; enlarged upon productions and became star; "The Flaming Frontier," "The Buckaroo Kid," "Hey! Hey! Cowboy," "The Shoot 'Em Up Kid," "Painted Ponies," "The Prairie King," "The Rawhide Kid," "Western Suffragettes," "Hey, Rube" (Universal). Hght. 5, 11; wght. 170; blond hair; blue eyes.

Ad., Universal Studios, Universal City, Calif.

GILBERT, John; b. Logan, Utah; "Twelve Miles Out" (M-G-M). Hght. 5, 10; wght. 160; dark hair and eyes.

GILLINGWATER, Claude; b. Missouri; "Fast and Furious" (Universal). Hght. 6, 2; wght. 178; gray hair; brown eyes.

GILMAN, Fred; b. Wyoming; "Mustang Series" (Universal).

GILMORE, Douglas; b. Chicago, Ill.; "Rough House Rosie" (Paramount). Hght. 6; wght. 175; brown hair; blue eyes.

GLASS, GASTON; b. Paris, France; "Sinews of Steel" (Lumas). Hght. 5, 10½; wght. 160; dark hair; brown eyes.

GLENN, Raymond; "The Return of Boston Blackie" (First Div. Dist.).

GORDON, Huntley; b. Montreal, Canada; "Sensation Seekers" (Universal). Hght. 6; wght. 175; brown hair; dark blue eyes.

GOWING, Gene; "Face Value" (Sterling).

GRAVES, Ralph; b. Cleveland, O., Jan. 23; "Rich Men's Sons" (actor and dir.), "The Swell-Head" (actor and dir.), "The Kid Sister" (Columbia) (director). Hght. 6, 1; wght. 170; light brown hair; blue eyes.

GRAY, Lawrence; b. San Francisco, Calif.; "The Telephone Girl" (Paramount); "Convoy" (First National); "The Callahans and the Murphys," "After Midnight" (M-G-M). Hght. 5, 10; wght. 180; dark hair; blue-green eyes.

GRIFITH, Raymond; b. Boston, Mass.; "Time to Love," "Wedding Bills" (Paramount). Hght. 5, 5½; wght. 139; black hair; hazel eyes.

GUARD, Kit; b. Denmark; "Wisecracker Series," "Beauty Parlor Series" (FBO).

—H—

HACKATHORNE, George; b. Pendleton, Ohio, Feb. 13; "The Cabaret Kid" (Artlee Pictures). Hght. 5, 7; wght. 130; dark brown hair; brown eyes.

HAINES, William; b. Staunton, Va.; "Slide, Kelly Slide" (Metro-Goldwyn-Mayer). Hght. 6; wght. 175; black hair; brown eyes.

HALE, Alan; b. Washington, D. C.; "Vanity" (Pathe). Hght. 6; wght. 195; blond hair; blue eyes.

HALE, Creighton; b. Cork, Ireland; "Thumbs Down" (Sterling). Hght. 5, 8½; wght. 141; light brown hair; blue eyes.

HALL, James; b. Dallas, Texas, Oct. 22; "Ritz," "Senorita," "Rolled Stockings" (Paramount). Hght. 5, 11; wght. 156; brown hair; blue eyes.

HAMILTON, Lloyd; b. Oakland, Calif., Aug. 18; "Lloyd Hamilton Comedies." Hght. 6, 2; wght. 200; brown hair; blue eyes.

HAMILTON, Neil; b. Lynn, Mass., Sept. 9; "Beau Geste" (Paramount). Hght. 5, 11; wght. 155; dark brown hair and eyes.

HANNEFORD, "Poodles"; "Mermald Comedies" (Educational).

HANSON, Einar; b. Stockholm, Sweden; "Children of Divorce," "Fashions for Women" (Paramount). (Died June 3, 1927).

HANSON, Lars; b. Gothenberg, Sweden; "Capt. Salvation" (Metro-Goldwyn-Mayer).

HARDY, Oliver; b. Atlanta, Ga.; "No Man's Law" (Pathe).

HARDY, Sam; b. New Haven, Conn.; "High Hat," "Broadway Nights," "Dance Magic" (First National). Hght. 6, 3½; wght. 195; brown hair; brown eyes.

HARLAN, Otis; b. Zanesville, O.; "Down the Stretch" (Universal). Hght. 5, 6; wght. 220; brown hair; brown eyes.

HARRIS, George; "Imperial Comedies" (Fox).

HARRON, John; b. New York; "Love Makes 'Em Wild" (Fox); "Closed Gates" (Sterling).

HATTON, Dick; "Saddle Jumpers," "Western Courage" (Rayart).

HATTON, Raymond; b. Red Oak, Iowa, July 7; "Fashions for Women," "Firemen, Save My Child" (Paramount). Hght. 5, 7; wght. 140; brown hair; blue eyes.

HEARN, Eddie; b. Dayton, Wash.; "A Hero on Horseback" (Universal). Hght. 6; wght. 185; brown hair; brown eyes.

HERBERT, Holmes; b. Dublin, Ireland; "The Heart of Salome" (Fox); "The Nest" (Excellent). Hght. 6; wght. 176; fair complexion; light hair; gray eyes.

HERSHOLT, Jean; b. Copenhagen, Denmark; July 12; educ. University of Copenhagen; stage career, 12 years, Denmark, Sweden, Norway; screen career, 4 years with Great Northern Film Co., Denmark; joined Thomas H. Ince in 1915; "Greed," "The Student Prince in Old Heidelberg" (M-G-M); "Don Q.—Son of Zorro," "Stella Dallas" (United Artists); "Beggars of Love" (Paramount); "Alias the Deacon," "The Symphony," "The Braggart," "The Old Soak" (Universal). Hght. 5, 11; wght. 190; brown hair; dark blue eyes. Member of 233 Masonic Club and Breakfast Club, Hollywood, Calif. Ad., Universal Studios, Universal City, Calif.

HINES, Johnny; b. Golden, Colo., July 25; "All Aboard," "White Pants Willie" (First National). Hght. 5, 9; wght. 150; dark hair; brown eyes.

HITCHCOCK, Raymond; "The Tired Business Man" (Tiffany).

HOLLAND, Clifford; b. Kenosha, Wisc.; "The Secret Studio" (Fox). Hght. 6, 2; wght. 185; brown hair; blue eyes.

HOLLOWAY, Sterling; "Casey at the Bat" (Paramount).

HOLMES, Pee Wee; "W. C. Tuttle Comedy—Westerns" (Universal).

HOLMES, Stuart; b. Chicago, Ill.; "Your Wife and Mine" (Excellent). Hght. 6; wght. 180; red hair; green eyes.

HOLT, Jack; b. Winchester, Va., May 31; "The Mysterious Rider" (Paramount). Hght. 6; wght. 173; dark brown hair and eyes.

HOLTZ, Tenen; b. Russia; "Frisco Sally Levy" (Metro-Goldwyn-Mayer).

HORTON, Edward Everett; b. New York City; "Taxi, Taxi" (Universal); "Edward Everett Horton Comedies" (Paramount).

HOUSMAN, Arthur; b. New York; "Helen and Warren Series" (Fox).

HOWES, Reed; "Rough House Rosie" (Paramount); "The Lost Limited," "The Romantic Rogue," "The Royal American," "The Racing Fool" (Rayart).

HOXIE, Jack; b. Guthrie, Oklahoma; "Grinning Guns," "The Rambling Ranger," "Men of Daring," "The Fighting Three" (Universal). Hght. 6; wght. 198; brown hair; blue eyes.

HUGHES, Gareth; b. Llanelly, Wales; "In the First Degree" (Sterling). Hght. 5, 5½; wght. 115; brown hair; blue eyes.

HUGHES, Lloyd; b. Bisbee, Ariz., Oct. 21; "Too Many Crooks" (Paramount); "The Stolen Bride" (First National). Hght. 6; wght. 155; brown hair; gray eyes.

HUMES, Fred; b. Dubois, Pa., June 9; "Blazing Days," "Broncho Buster," "Hands Off," "Range Courage" (Universal). Hght. 5, 10; wght. 160; brown hair; blue eyes.

HURST, Paul; b. California; "The Man from Hardpan" (Pathe).

HUTCHINSON, Charles; b. Pittsburgh, Pa.; "Pirates of the Sky," "The Trunk Mystery," "Hidden Aces" (Pathe); "The Little Firebrand" (Pathe) (director); "Catch as Catch Can" (Lumas) (director). Hght. 5, 10; wght. 160; brown hair; hazel eyes.

—J—

JANNINGS, Emil; "The Way of All Flesh" (Paramount); "Variety," "Faust" (M-G-M).
 JONES, Buck; b. Vincennes, Ind.; "Hills of Peril," "Whispering Sage," "Good as Gold," "Chain Lightning" (Fox). Hght. 5, 11½; wght. 173; brown hair; gray eyes.
 JOY, Al; "Al Joy Comedies" (Cranfield and Clarke).

—K—

KALIZ, Armand; b. Paris, France; "The Fighting Three" (Universal).
 KEATON, Buster; b. Pickway, Kans., Oct. 4; "Battling Butler" (actor and director) (M-G-M); "The General" (actor and director) (United Artists).
 KEITH, Donald; b. Boston, Mass., Sept. 5; "Special Delivery," "The Whirlwind of Youth" (Paramount).
 KEITH, Ian; b. Boston, Mass., Feb. 27; "Convoy" (First National); "What Every Girl Should Know" (Warner). Hght. 5, 10; wght. 155; black hair; blue eyes.
 KENNEDY, Tom; b. New York City; "The Mysterious Rider," "Firemen, Save My Child" (Paramount). Hght. 6, 2½; wght. 213; brown hair and blue eyes.
 KENT, Arnold; b. Florence, Italy, Jan. 21; "The World at Her Feet" (Paramount). Hght. 5, 11; wght. 165; brown hair; blue eyes.
 KENT, Crauford; b. London, Eng.; "Mother" (FBO). Hght. 5, 10½; wght. 160; dark hair; hazel eyes.
 KERRY, Norman; b. N. Y. C., June 16; "The Unknown" (M-G-M); "The Claw" (Universal). Hght. 6, 2; wght. 180; dark hair; hazel eyes.
 KEYS, Nelson; "Tip-Toes" (Paramount).
 KING, Charles; b. Dallas, Texas; "Excuse Maker Comedies" (Universal).
 KIRKWOOD, James; b. Grand Rapids, Mich., Feb. 22; "The Million Dollar Mystery" (Rayart). Hght. 6; wght. 180; brown hair; blue eyes.
 KNAPP, Jack; "W. C. Tuttle Comedy—West-erns" (Universal).
 KOLKER, Henry; b. Quincy, Ill.; "Rough House Rosie" (Paramount).
 KOSLOFF, Theodore; b. Moscow, Russia; "The Little Adventuress" (Pathe). Hght. 5, 7; wght. 140; brown hair; brown eyes.

—L—

LAKE, Arthur; b. Corbin, Ky.; "Blue-Bird Comedies" (Universal).
 LANDIS, Cullen; b. Nashville, Tenn., July 9; "The Crimson Flash" (Pathe). Hght. 5, 6; wght. 145; curly brown hair; brown eyes.
 LANE, Lupino; b. London, June 16; "Lupino Lane Comedies" (Educational). Hght. 5, 3; wght. 130; brown hair and eyes.
 LANGDON, Harry; b. Council Bluffs, Iowa; educ. grade and high schools, Council Bluffs; worked for the Old Doheny Theatre in home town at various jobs and finally appeared there on "amateur nights"; toured the middle west in "The Show Girl," vaudeville; screen career, signed by Mack Sennett to appear in two reel comedies; two years later signed as feature star; "Long Pants," "The Strong Man," "Tramp, Tramp, Tramp," "Three's a Crowd" (First National); also acted as director on last named picture. Hght. 5, 6; wght. 150; brown hair; blue eyes. Ad., First National Studios, Burbank, Calif.
 LA ROCQUE, Rod; b. Chicago, Ill., Nov. 29; "Resurrection" (United Artists); "The Fighting Eagle" (Pathe). Hght. 6, 3; wght. 181; black hair; brown eyes.
 LAUREL, Stan; b. England; "Roach Star Comedies" (Pathe).
 LEASE, Rex; b. Central City, Va., Feb. 11; "Moulders of Men," "Not for Publication" (FBO). Hght. 5, 10; wght. 150; brown hair; green eyes.
 LEWIS, George; b. Mexico City, Mex.; "Col-legians Series" (Universal).
 LEWIS, Ralph; b. Englewood, Ill.; "Held by the Law" (Universal); "The Sunset Derby" (First National). Hght. 5, 10; wght. 180.
 LLOYD, Harold; b. Buchard, Nebr.; educ. Denver, Omaha and San Diego; stage career, Bur-

wood Stock Co., Omaha, and other stock companies; screen career, Universal, Edison, Keystone; original "Lonesome Luke," several one and two reel series for Pathe; "Never Weaken," "Grandma's Boy," "Sailor Made Man," (Assoc. Exhibitors); "Dr. Jack," "Safety Last," "Girl Shy," "The Freshman" (Pathe); "For Heaven's Sake," "The Kid Brother," "Speedy" (Paramount). Hght. 5, 9; wght. 160; black hair; blue eyes.
 LLOYD, Jack; "Cameo Comedies" (Educational).
 LOCKLEY, J. P.; b. Philadelphia, Pa.; "Galloping Thunder" (FBO). Hght. 5, 10; wght. 190; dark hair; brown eyes.
 LONG, Walter; b. Milford, N. H.; "The Yankee Clipper" (Pathe). Hght. 5, 11; wght. 200; brown hair; gray eyes.
 LOVE, Montagu; b. Calcutta, India; "The Tender Hour" (First National). Hght. 6, 1; wght. 195; fair complexion; red hair; blue eyes.
 LOWE, Edmund; b. California; "Is Zat So?," "What Price Glory?" (Fox). Hght. 6; wght. 170; light brown hair; blue eyes.
 LUDEN, Jack; b. Reading, Pa.; "Yours to Command" (FBO); "The Last Outlaw" (Paramount). Hght. 6; wght. 175; light brown hair; brown eyes.
 LUPINO, Wallace; "Cameo Comedies" (Educational).
 LYON, Ben; b. Atlanta, Ga.; "High Hat," "The Tender Hour," "Dance Magic," "For the Love of Mike" (First National). Hght. 5, 11; wght. 160; complexion, brunette; dark brown hair; dark blue eyes.
 LYTELL, Bert; b. New York City, Feb. 24; "Alias the Lone Wolf" (Columbia). Hght. 5, 10½; wght. 155; brown hair; hazel eyes.

—M—

McBAN, Mickey; b. Spokane, Wash., Feb. 27, 1919; "What Every Girl Should Know" (Warner).
 McCOY, Tim; b. Saginaw, Mich.; "California," "The Frontiersman" (Metro-Goldwyn-Mayer).
 McDONALD, Francis; b. Bowling Green, Ky.; "The Notorious Lady" (First National). Hght. 5, 8; wght. 155; black hair; brown eyes.
 McGREGOR, Malcolm; b. New York City, Oct. 13; "Matinee Ladies," "A Million Bid" (Warner); "The Price of Honor," "The Kid Sister" (Columbia). Hght. 5, 11; wght. 165; black hair; brown eyes.
 McKEE, Raymond; b. Iowa; "Smith Family Comedies" (Pathe). Hght. 5, 8; wght. 155; black hair; brown eyes.
 McLAGLEN, Victor; b. London, England; "What Price Glory" (Fox).
 McNAMARA, Ted; b. Melbourne, Australia; "Colleen," "Chain Lightning" (Fox). Hght. 5, 10; wght. 150; brown hair; blue eyes.
 MacDERMOTT, Marc; b. London, Eng.; "California" (M-G-M). Hght. 6; wght. 175; auburn hair; brown eyes.
 MACDONALD, J. Farrell; b. Waterbury, Conn.; "Colleen," "Paid to Love" (Fox). Hght. 5, 10; wght. 185; dark brown hair; blue eyes.
 MacDONALD, Wallace; b. Mulgrave, N. S. Canada; "Your Wife and Mine" (Excellent); "Red Signals" (Sterling); "Tumbling River" (Fox); "Whispering Smith Rides" (Universal). Hght. 5, 11; wght. 150; dark brown hair; dark brown eyes.
 MacLEAN, Douglas; b. Philadelphia, Pa.; educ. Northwestern Univ., Lewis Institute of Technology, Chicago; stage career, Maude Adams, Morosco Stock Co., Los Angeles; screen career, first appeared opposite Alice Brady; selected by D. W. Griffith for role in a war picture; opposite Mary Pickford in two pictures; signed by Thos. H. Ince; gained wide popularity in "23½ Hours' Leave," starred in "The Hottentot," "Bellboy 13," "The Sunshine Trail" (First National), "Going Up," "Never Say Die," "Yankee Consul," "Introduce Me" (Assoc. Ex.); "Seven Keys to Baldpate," "That's My Baby," "Hold That Lion," "Let It Rain," "Soft Cushions" (Paramount). Hght. 5, 9; wght. 150; brown hair and eyes.
 MALONEY, Leo; b. San Jose, Cal.; "The Man From Hardpan," "Don Desperado," "Two Gun of Tumbleweed," "Border Blackbirds"

- (Pathe) (actor and director). Hght. 5, 11; wght. 170.
- MARION, Frank**; "The Country Doctor" (Pathe).
- MASON, Dan**; b. Syracuse, N. Y.; "A Hero on Horseback" (Universal). Hght. 5, 7; wght. 145; brown hair; gray eyes.
- MASON, Leroy**; "Closed Gates" (Sterling).
- MAYNARD, Ken**; b. Mission, Texas; "Somewhere in Sonora," "The Land Beyond the Law," "The Devil's Saddle" (First National).
- MEIGHAN, Thomas**; b. Pittsburgh, Pa.; "Blind Alleys" (Paramount). Hght. 6; wght. 170; black hair; brown eyes.
- MENJOU, Adolphe**; b. Pittsburgh, Pa.; "Evening Clothes," "Service for Ladies" (Paramount). Hght. 5, 10½; wght. 155; dark brown hair; dark blue eyes.
- MERRILL, Frank**; "Perils of the Jungle" (Weiss Bros.).
- MESSINGER, Buddy**; b. San Francisco, Calif.; "Sunkist Comedies" (Bray).
- MILLER, Walter**; b. Atlanta, Ga.; "Hawk of the Hills," "Melting Millions" (Pathe).
- MIX, Tom**; b. Texas; "The Broncho Twister," "Outlaws of Red River," "The Circus Ace," "Tumbling River" (Fox). Hght. 5, 10; wght. 165; dark hair; dark eyes.
- MONG, William V.**; b. Chambersburg, Pa.; "The Clown" (Columbia). Hght. 5, 9; wght. 140; dark hair; brown eyes.
- MOORE, Matt**; b. Ireland; "The Mystery Club" (Universal); "Tillie the Toiler" (Metro-Goldwyn-Mayer); "Married Alive" (Fox); "Roach Star Comedies" (Pathe).
- MOORE, Tom**; b. County Meath, Ireland; "Cabaret" (Paramount); "The Love Thrill" (Universal). Hght. 5, 10½; wght. 142; light brown hair; blue eyes.
- MORAN, Lee**; b. Chicago, Ill.; "Fast and Furious" (Universal). Hght. 5, 10; wght. 135; brown hair; blue-gray eyes.
- MORENO, Antonio**; b. Madrid, Spain; "Venus of Venice" (First National); "Mme. Pompadour" (Paramount). Hght. 5, 10; wght. 165; dark hair; brown eyes.
- MORTON, Charles**; b. Vallejo, Calif.; "Colleen" (Fox).
- MOWER, Jack**; b. Honolulu, Hawaii; "Face Value" (Sterling). Hght. 6; wght. 180; brown hair; hazel eyes.
- MULHALL, Jack**; b. New York City, Oct. 7; "Orchids and Ermine," "See You in Jail," "The Poor Nut" (First National). Hght. 5, 11; wght. 150; brown hair; blue eyes.
- MURDOCK, Henry**; b. Norfolk, Va.; "Cameo Comedies" (Educational).
- MURPHY, Joe**; b. San Jose, Calif.; "The Gumps Series" (Universal).
- MURRAY, Charles**; b. Laurel, Ind.; "Lost at the Front," "The Poor Nut" (First National). Hght. 6, 10; wght. 208; red hair; gray eyes.
- N—
- NAGEL, Conrad**; b. Keokuk, Iowa, March 16; "Heaven on Earth" (Metro-Goldwyn-Mayer). Hght. 6; wght. 160; blonde hair; dark eyes.
- NEILL, Richard**; b. Philadelphia, Pa.; "The Fightin' Comeback" (Pathe). Hght. 6; wght. 180; dark brown hair.
- NELSON, Bobby**; "Perils of the Jungle" (Weiss Bros.).
- NELSON, Sam**; b. Whittier, Calif., May 31; "Breed of Courage" (FBO). Hght. 6, 1; wght. 165; brown hair; blue eyes.
- NORTON, Barry**; b. Buenos Aires, Argentine; "The Heart of Salome," "O. Henry Series" (Fox).
- NOVARRO, Ramon**; b. Durango, Mexico, Sept. 20; "Lovers" (Metro-Goldwyn-Mayer). Hght. 5, 10; wght. 160; black hair; brown eyes.
- NOVELLO, Ivor**; b. England; "The Triumph of the Rat" (Artlee Pictures).
- NYE, Carroll**; b. Canton, Ohio, Oct. 4; "The Black Diamond Express" (Warner).
- O—
- O'BRIEN, Eugene**; b. Boulder, Colo.; "The Romantic Age" (Columbia). Hght. 6; wght. 160; light brown hair; blue eyes.
- O'BRIEN, George**; b. San Francisco, Calif.; "Is Zat So?," "Paid to Love" (Fox). Hght. 6; wght. 175; black hair and eyes.
- O'HARA, George**; b. Salt Lake City, Utah; "Is That Nice?," "Yours to Command," "Ladies Beware" (FBO). Hght. 5, 8; wght. 145; brown hair; blue eyes.
- OILAND, Warner**; b. Sweden; "A Million Bid" (Warner); "The Mystery Club" (Universal); "What Happened to Father" (Warner). Hght. 5, 11; wght. 180; brown hair and eyes.
- OLIVER, Guy**; b. Chicago, Ill.; "The Mysterious Rider" (Paramount). Hght. 5, 11; wght. 176; brown hair; gray eyes.
- O'MALLEY, Pat**; b. Dublin, Ireland, Sept. 3; "Pleasure Before Business" (Columbia); "Perch of the Devil" (Universal); "The Rose of Kildare" (Lumas); "Woman's Law" (Peerless Pictures). Hght. 6; wght. 160; dark hair; blue eyes.
- P—
- PANGBORN, Franklin**; b. Newark, N. J.; "The Night Bride," "The Rejuvenation of Aunt Mary" (Pathe).
- PERRIN, Jack**; "Thunderbolt's Tracks" (Rayart).
- PIDGEON, Walter**; b. New York City; "The Heart of Salome" (Fox). Hght. 6, 2; wght. 190.
- POWELL, William**; b. Pittsburgh, Pa.; "Senorita," "Special Delivery," "Time to Love" (Paramount); "Paid to Love" (Fox). Hght. 6; wght. 160; dark brown hair; blue eyes.
- PRIVAL, Lucien**; b. New York City, July 14; educ. Berlin, Germany; stage career, stock Germany and German Theatre in New York; screen career, in Germany, "Die Kleptomaniin"; in America, started with Pathe in "Velvet Fingers"; "A Man of Quality" (Excellent); "Puppets," "The Great Deception," "Just Another Blonde," "High Hat," "American Beauty" (First Natl.). Hght. 5, 11; wght. 152; dark brown hair; dark brown eyes. Home ad., 1142 Holt Ave., Los Angeles, Calif. Studio ad., First National Studios, Burbank, Calif.
- PUFFY, Charles**; b. Budapest, Hungary, Sept. 3; "The Mystery Club," "Blue Bird Comedies" (Universal). Wght. 295.
- Q—
- QUILLAN, Eddie**; "Mack Sennett Comedies" (Pathe).
- R—
- RANDOLF, Anders**; b. Denmark; "Dearie" (Warner). Hght. 5, 11½; wght. 195; brown hair; blue eyes.
- RAWLINSON, Herbert**; b. Brighton, Eng., Nov. 15; "The Bugle Call" (M-G-M); "Roach Stars Comedies" (Pathe). Hght. 6; wght. 165; brown hair; blue eyes.
- RAY, Charles**; b. Jacksonville, Ill., Mar. 15; "Vanity" (Pathe). Hght. 6, ½; wght. 170; dark brown hair; brown eyes.
- RENAULT, Jack**; "Knockout Reilly (Paramount).
- RICHMOND, Warner**; b. Culpepper, Va.; "Irish Hearts" (Warner). Hght. 5, 11; wght. 165; brown hair; blue eyes.
- ROACH, Bert**; b. Washington, D. C.; "Tillie the Toiler" (Metro-Goldwyn-Mayer). Hght. 5, 11; wght. 220; brown hair; dark eyes.
- ROBARDS, Jason**; b. Hillsdale, Mich.; "Irish Hearts," "Tracked by the Police," "White Flannels," "The Heart of Maryland" (Warner).
- ROCQUEMORE, Henry**; "Fistical Comedy Comedies," "Sunkist Comedies" (Bray).
- ROGERS, Will**; b. near Claremore, Indian Territory; "Tip-Toes" (Paramount). Hght. 5, 11; wght. 170; dark hair; gray eyes.
- ROOSEVELT, Buddy**; b. Meeker, Colo., June 25; educ. Meeker High School, Cambridge Tech; stage career, Miller Brothers 101 Ranch, stock Colorado, Boston; screen career, Universal. Triangle and Action Pictures; "Hell's Hinges," "Between Dangers," "The Fightin' Comeback," "Ride 'Em High," "Code of the Cow Country," "The Phantom Buster," "The Cowboy Cavalier," Pathe

Westerns. Hght. 5, 11; wght. 175; black hair; brown eyes. Ad., Action Pictures, 861 Seward Street, Hollywood, Calif.
ROSS, Kewpie; "Standard Comedies" (FBO).
RUSSELL, William; b. New York City, Apr. 12; "The Desired Woman" (Warner). Hght. 6, 2; wght. 206; brown hair and eyes.
RUTH, George Herman (Babe); b. Baltimore, Md.; "Babe Comes Home" (First National).

—S—

ST. JOHN, Al; b. Santa Ana, Calif.; "Mermaid Comedies" (Educational). Hght. 5, 6½; wght. 150; light complexion; blond hair; blue eyes.
SANTSCHI, Tom; b. Kokomo, Ind., Oct. 24; "Eyes of the Totem" (Pathe); "Tracked by the Police" (Warner). Hght. 6, 1; wght. 218; brown hair, blue eyes.
SARGENT, Lew; b. Los Angeles, Calif.; "Fistic Culture Comedies" (Bray).
SAYLOR, Sid; "Newlyweds and Their Baby Comedies"; "Let George Do It Comedies" (Universal).
SCHILDKRAUT, Joseph; b. Vienna, Austria; "The Heart Thief," "His Dog" (Pathe). Hght. 5, 11; wght. 159; black hair; brown eyes.
SCHILDKRAUT, Rudolph; b. Constantinople, Turkey; "The Country Doctor" (Pathe).
SEMON, Larry; b. West Point, Miss., July 16; "Spuds" (Pathe) (actor and director). Hght. 5, 7; wght. 135; light hair; gray eyes.
SHERMAN, Lowell; "Convoy" (First National).
SHIELDS, Ernie; "O. Henry Series" (Fox).
SHUMWAY, Lee; b. Salt Lake City, Utah; "The Great Mail Robbery" (FBO). Hght. 6; wght. 180.
SIDNEY, George; b. New York City; "Lost at the Front," "For the Love of Mike" (First National).
SILLS, Milton; b. Chicago, Ill., Jan. 12; "Framed," "Hard-Boiled Haggerty" (First National). Hght. 6; wght. 160; light hair; gray eyes.
SIMPSON, Russell; b. San Francisco, Calif.; "Heart of the Yukon" (Pathe). Hght. 6; wght. 175; auburn hair, blue eyes.
"SNOOKUMS" (Sunny McKeen); b. Sept. 1, 1924; "Newlyweds and Their Baby Comedies" (Universal).
STANDING, Wyndham; b. London, Eng.; "Thumbs Down" (Sterling). Hght. 6, 1; wght. 180; brown hair; gray eyes.
STANLEY, Forrest; b. New York City, Aug. 21; "The Climbers" (Warner). Hght. 5, 11; wght. 165; blond hair; blue eyes.
STERLING, Ford; b. La Crosse, Wis.; "Casey at the Bat" (Paramount); "For the Love of Mike" (First National). Hght. 5, 11; wght. 180; black hair; brown eyes.
STEVENSON, Hayden; b. Georgetown, Ky.; "Blake of Scotland Yard" (Universal). Hght. 5, 11½; wght. 165; dark brown hair and eyes.
STONE, Lewis; b. Worcester, Mass., Nov. 15; "The Notorious Lady," "Prince of Head Waiters," "Lonesome Ladies" (First National). Hght. 5, 10¾; wght. 174; gray hair; hazel eyes.
STUART, Nick; "O. Henry Series," "Imperial Comedies" (Fox).
SULLIVAN, Billy; b. Worcester, Mass.; "When Seconds Count," "Daring Deeds," "Speedy Smith" (Rayart).
SUMMERVILLE, George; b. Calgary, Can.; "Blue-Bird Comedies" (Universal) (acting and directing).
SWAIN, Mack; b. Salt Lake City, Utah; "See You in Jail" (First National). Hght. 6, 2; wght. 310; blond hair; greenish-gray eyes.

—T—

TEARLE, Conway; b. New York City; "Moulders of Men" (FBO); Hght. 5, 10½; wght. 160; dark brown hair; brown eyes.
TELLEGEN, Lou; b. Holland; "Married Alive" (Fox).
THOMSON, Fred; b. Pasadena, Calif.; "Silver Comes Thru" (FBO).
THOMSON, Kenneth; b. Pittsburgh, Pa.; "White Gold" (Pathe). Hght. 5, 11; black hair; brown eyes.
TORRENCE, Ernest; b. Edinburgh, Scotland, June 26; "Capt. Salvation," "Twelve Miles

Out" (M-G-M). Hght. 6, 3; wght. 200; brown hair and eyes.
TREVOR, Norman; b. Calcutta, India; "Children of Divorce," "Beau Geste" (Paramount).
TRIMBLE, Arthur; "Buster Brown Comedies" (Universal).
TRYON, Glenn; b. Julietta, Idaho, August 2; educ. Technical Inst., Polytechnic High, Los Angeles; stage career, sixteen years, appeared with Wallace Eddinger, John Charles Thomas, stock, repertoire and vaudeville; screen career, 30 two-reelers for Hal Roach, "The Poor Nut" (First Natl.); "Two Girls Wanted" (Fox); "Painting the Town," "Thanks for the Buggy Ride," "The Flying Nut," "Meet the Prince" (Universal). Hght. 5, 10½; wght. 165; black hair; dark grey eyes. Ad., Universal Studio, Universal City, Calif.
TUCKER, Richard; b. Brooklyn, N. Y.; "Dearie," "The Bush Leaguer" (Warner).
TURPIN, Ben; b. New Orleans, La., Sept. 19; "Ben Turpin Comedies" (Pathe). Hght. 5, 4; wght. 125; dark hair and eyes.
TYLER, Tom; b. New York City, August 8; educ. N. Y. public schools and Port Henry High School, N. Y.; screen career, first appeared in "The Fighting Blood" series; "Sonora Kid," "Splitting the Breeze," "Cyclone of the Range," "Flying U Ranch," "The Gambler's Game," "The Desert Pirate," "When the Law Rides," "Phantom of the Range," "The Texas Tornado" (FBO). Hght. 6, 1½; wght. 190; black hair; brown eyes. Member, Los Angeles A. C. and Elks, Los Angeles Lodge. Ad., F. B. O. Studios, 780 Gower St., Hollywood, Calif.

—V—

VARGONI, Victor; b. Kisvarda, Hungary; "The Little Adventuress" (Pathe). Hght. 5, 10; wght. 180; dark brown hair and eyes.
VERNON, Bobby; b. Chicago, Ill., Mar. 9; "Bobby Vernon Comedies" (Educational & Paramount). Hght. 5, 2; wght. 145; light hair; blue eyes.
VICTOR, Henry; b. London, England; "The Fourth Commandment" (Universal).
VON ELTZ, Theodore; b. New Haven, Conn.; "No Man's Law" (Pathe); "The Great Mail Robbery" (FBO). Hght. 5, 11; wght. 150; brown hair; gray eyes.

—W—

WALES, Wally; b. Sheridan, Wyo.; "Tearin' Into Trouble," "The Meddlin' Stranger," "Skedaddle Gold," "White Pebbles" (Pathe).
WALKER, Johnny; b. New York City; "Princess on Broadway" (Pathe); "Held by the Law" (Universal); "The Clown" (Columbia); "Rose of the Bowery" (American Cinema). Hght. 5, 11; wght. 160; black hair; brown eyes.
WALLING, Richard; b. Brooklyn, N. Y., Oct. 6; "Slaves of Beauty," "O. Henry Series," "Imperial Comedies" (Fox). Hght. 5, 8; wght. 130; blond hair; blue eyes.
WALSH, George; b. New York City; "The Broadway Drifter," "The Winning Oar" (Excellent). Hght. 5, 11; wght. 175; brown hair; brown eyes.
WALTHALL, Henry B.; b. Shelby County, Ala.; "The Enchanted Island" (Tiffany); "The Rose of Kildare" (Lumas). Hght. 5, 7; wght. 130; gray hair; brown eyes.
WASHBURN, Bryant; b. Chicago, Ill., Apr. 28; "The Love Thrill" (Universal); "In the First Degree" (Sterling); "Beware of Widows" (Universal); "Modern Daughters" (Rayart). Hght. 6; wght. 155; dark brown hair, brown eyes.
WELCH, Niles; b. Hartford, Conn.; "Spider Webs" (Artlee Pictures). Hght. 6; wght. 165; dark blond hair; dark blue eyes.
WHITMAN, Gayne; "In the First Degree" (Sterling).
WINSLOW, Dick; "Range Courage" (Universal).
WOOD, Freeman; b. Denver, Colo., July 1; "The Coward" (FBO). Hght. 6; wght. 185; blond hair; blue eyes.
WYNN, Ed; b. Philadelphia, Pa., Nov. 9; "Rubber Heels" (Paramount).

ACTRESSES

—A—

- ACKER, Jean**; b. Trenton, N. J. "The Nest" (Excellent). Hght. 5, 2½; wght. 112; dark brown hair, hazel eyes.
- ADOREE, Renee**; b. Lille, France. "Mr. Wu," "Heaven on Earth," "On Ze Boulevard" (M-G-M). Dark hair, dark eyes. Hght. 5, 3; wght. 120.
- ALLISON, May**; b. Georgia. "Telephone Girl" (Paramount). Hght. 5, 5; wght. 125; fair complexion, golden hair, blue eyes.
- ARTHUR, Jean**; b. Plattsburgh, N. Y. "Horse-shoes" (Pathe).
- ASHTON, Sylvia**; b. in mid-ocean of American parents. "Red Signals" (Sterling). Hght. 5, 6; wght. 140; blonde hair, blue eyes.
- ASTOR, Mary**; b. Quincy, Ill., May 3. "The Sunset Derby" (First National). Hght. 5, 5; wght. 120; auburn hair, dark brown eyes.
- AYRES, Agnes**; b. Chicago, Ill. "Roach Stars Comedies" (Pathe). Hght. 5, 4; wght. 120; blond hair; blue eyes.

—B—

- BALFOUR, Betty**; b. England. "The Cabaret Kid" (Artlee).
- BANKY, Vilma**; b. Budapest, Hungary, Jan. 9. "The Winning of Barbara Worth," "The Night of Love" (United Artists). Hght. 5, 2; wght. 105; blond hair; blue eyes.
- BEAUMONT, Lucy**; b. Bristol, England. "Closed Gates" (Sterling). Hght. 5, 1; wght. 113; brown hair; very dark blue eyes.
- BEDFORD, Barbara**; b. Prairie duChien, Wis. "The Notorious Lady" (First National); "Backstage" (Tiffany); "Mockery" (M-G-M). Hght. 5, 4; wght. 130; dark brown hair, blue eyes.
- BEEBE, Marjorie**; b. Kansas City, Mo. "Colleen," "Imperial Comedies" (Fox).
- BELLAMY, Madge**; b. Hillsboro, Texas, June 30. "The Telephone Girl" (Paramount); "Colleen" (Fox). Hght. 5, 4; wght. 110; golden brown hair; brown eyes.
- BENNETT, Belle**; b. near Dublin, Ireland. "The Fourth Commandment" (Universal); "Mother" (FBO). Hght. 5, 2; wght. 125; light complexion; Roman gold hair; gray eyes.
- BIRD, Violet**; "What Happened to Jane Comedies" (Universal).
- BLAINE, Ruby**; "The Terror of the Bar X" (FBO).
- BLYTHER, Betty**; b. Los Angeles, Calif., Sept. 1. "A Million Bid" (Warner Bros.); "Snow-bound" (Tiffany). Hght. 5, 7; wght. 140; dark hair and complexion, blue eyes.
- BOARDMAN, Eleanor**; b. Philadelphia, Pa., Aug. 19. "Bardelys the Magnificent," "Tell It to the Marines" (M-G-M). Hght. 5, 6; wght. 120; light brown hair; green eyes.
- BONNER, Marjorie**; "Paying the Price" (Columbia). Hght. 5; wght. 105; blonde hair; green eyes.
- BONNER, Priscilla**; b. Washington, D. C. "Paying the Price" (Columbia); "Prince of Head Waiters" (First National). Hght. 5, 1; wght. 100; blonde hair; gray eyes.
- BORDEN, Olive**; b. Norfolk, Va. "The Secret Studio" (Fox).
- BOW, Clara**; b. Brooklyn, N. Y., July 29. "Children of Divorce," "Rough House Rosie," "Hula" (Paramount). Hght. 5, 2; wght. 109; auburn hair and brown eyes.
- BOYD, Lois**; "Thumbs Down" (Sterling).
- BRADFORD, Virginia**; "The Country Doctor" (Pathe).
- BRADLEY, Estelle**; "Cameo Comedies" (Educational).
- BRENT, Evelyn**; b. Tampa, Fla.; educ. Normal Coll., N. Y.; screen career, with Metro, Fox, Selznick, F. B. O. and Paramount; "Love 'Em and Leave 'Em," "Love's Greatest Mistake," "Blind Alleys," "Underworld," "Beau Sabreur," "The Last Command" (Paramount). Hght. 5, 4; wght. 112; brown hair; brown eyes.

- BRIAN, Mary**; b. Dallas, Texas. "High Hat" (First National); "Knockout Reilly," "Man Power," "Running Wild" (Paramount).
- BRONSON, Betty**; b. Trenton, N. J.; educ. St. Vincent's Academy, Newark, N. J. and public and private schools in N. Y.; studied Russian Ballet under Fokine; screen career, played a small part in "Anna Ascends," with Alice Brady, this was first picture engagement; selected for title role in Paramount's "Peter Pan"; "Are Parents People?" "Not So Long Ago," "The Golden Princess," "A Kiss for Cinderella," "The Cat's Pajamas," "Everybody's Acting," "Paradise for Two," "Ritz," (Paramount); "Ben Hur" (M-G-M). Hght. 5; wght. 100; brown hair, blue eyes.
- BROOKS, Louise**; b. Wichita, Kansas. "Evening Clothes," "Rolled Stockings" (Paramount). Hght. 5, 2; wght. 120; black hair, brown eyes.
- BUSCH, Mae**; b. Melbourne, Australia; "Perch of the Devil" (Universal); "The Beauty Shoppers" (Tiffany). Hght. 5, 5; wght. 125; black hair, gray eyes.

—C—

- CALHOUN, Alice**; b. Cleveland, Ohio. "The Trunk Mystery" (Pathe); "In the First Degree" (Sterling). Hght. 5, 5; wght. 125; reddish brown hair; hazel eyes.
- CARLYLE, Grace**; b. Richmond, Va. "She's My Baby" (Sterling). Hght. 5, 6½; wght. 147; brown hair, blue eyes.
- CAROL, Sue**; "Slaves of Beauty" (Fox).
- CARR, Mary**; b. Philadelphia, Pa. "Paying the Price" (Columbia); "The Fourth Commandment" (Universal).
- CARVER, Kathryn**; "Service for Ladies" (Paramount).
- CHADWICK, Helene**; b. Chadwick, N. Y., Nov. 25. "The Rose of Kildare" (Lumas). Hght. 5, 7; wght. 130; light hair; brown eyes; light complexion.
- CLAIRE, Ethelyn**; b. Talladoga, Ala. "A Hero on Horseback," "Newlyweds and Their Baby Comedies," "What Happened to Jane Comedies" (Universal). Brown hair and eyes.
- CLARK, Estelle**; b. Warsaw, Poland. "Tillie the Toiler" (Metro-Goldwyn-Mayer). Hght. 5, 2; wght. 115; dark brown hair; hazel eyes.
- CLARK, Trilby**; "In the First Degree" (Sterling).
- CLAYTON, Ethel**; b. Champaign, Ill., Nov. 18. "The Princess on Broadway" (Pathe). Hght. 5, 5; wght. 130; red gold hair, gray eyes.
- COLBERT, Claudette**; b. Paris, France. "For the Love of Mike" (First National).
- COLLINS, Kathleen**; "Somewhere in Sonora," "The Devil's Saddle" (First National). Blonde hair.
- COMPSON, Betty**; b. Salt Lake City, Utah, Mar. 18. "The Ladybird," "Say It With Diamonds" (First Div. Dist.). Hght. 5, 2; wght. 115; brown hair, blue eyes.
- CONWAY, Edna**; b. Baltimore, Md.; "Animal Comedies" (Fox).
- CORDA, Maria**; b. Budapest, Hungary, May 4th; educ. Convent of the Sacred Heart, Budapest; stage career, Opera Royal Ballet, Budapest; father was noted concert violinist; screen career, first appeared in "The White Rose," UFA production; also starred in "Her Dancing Partner," "A Modern Dubarry" for UFA, directed by her husband, Alexander Korda; "The Last Days of Pompeii" (Cines), "Madame Wants No Children" (Fox), now in production; "The Private Life of Helen of Troy," (First Natl.), Hght. 5, 3; wght. 124; blonde hair; blue eyes. Ad. First National Studios, Burbank, Calif.
- CORNWALL, Anne**; b. Brooklyn, N. Y. "The Heart of the Yukon" (Pathe). Hght. 4, 11; wght. 102; dark brown hair and dark eyes.
- COSTELLO, DOLORES**; b. New York City. "A Million Bid," "The Heart of Maryland" (Warner). Hght. 5, 4; blue eyes, dark blonde hair.

COSTELLO, Helene; b. New York City. "The Heart of Maryland" (Warner).
CRAWFORD, Joan; b. Kansas City, Mo. "The Unknown," "Twelve Miles Out" (M-G-M). Brown hair; blue eyes.

—D—

DANA, VIOLA; b. Brooklyn, N. Y., June 28. "Lure of the Night Club," "Naughty Nannette," "Salvation Jane" (FBO). Hght. 4, 11½; wght. 101; brown hair, green eyes.
DANIELS, Bebe; b. Dallas, Texas., Jan. 14. "Senorita" (Paramount). Hght. 5, 3½; wght. 111; black hair, dark brown eyes.
DANIELS, Thelma; "What Happened to Jane Comedies" (Universal).
DAVIES, Marion; b. Brooklyn, N. Y., Jan. 3. "Tillie the Toiler" (Metro-Goldwyn-Mayer). Hght. 5, 4½; wght. 123; golden hair, blue eyes.
DAVIS, Mildred; b. Philadelphia, Pa. "Too Many Crooks" (Paramount). Hght. 5; wght. 100; blonde hair, blue eyes.
DAY, Alice; "See You in Jail" (First National); "Alice Day Comedies" (Pathe).
DAY, Marceline; b. Colorado Springs, Colo.; "Capt. Salvation," "Rookies" (Metro-Goldwyn-Mayer).
DAY, Margie; "Alice Cartoons" (FBO).
DEAN, Priscilla; b. New York City. "Birds of Prey" (Columbia); "Roach Stars Comedies" (Pathe). Hght. 5, 4; wght. 135; brown hair and eyes.
DE LA MOTTE, Marguerite; b. Duluth, Minn., June 22. "Held by the Law" (Universal); "The Kid Sister" (Columbia). Hght. 5, 2; wght. 105; light brown hair, hazel eyes.
DEL RIO, Dolores; b. Durango, Mexico, August 3. "Resurrection" (United Artists); "What Price Glory" (Fox). Black hair, brown eyes.
DEMPSTER, Carol; b. California, Jan. 16. "The Sorrows of Satan" (Paramount). Hght. 5, 7; wght. 118; dark brown hair; brown eyes.
DE PUTTI, Lya; b. Veszce, Hungary; educ. Convent of Sacre Coeur, Budapest; stage career, vaudeville, Budapest, premier danseuse Russian ballet, Winter Garden, Berlin; screen career, with UFA, Berlin, "Variety," "The Hindu Tombstone," "Manon Lescaut," in America, "God Gave Me Twenty Cents," "Sorrows of Satan" (Paramount); "The Prince of Tempters" (First Natl.); "The Heart Thief" (De Mille); "Midnight Rose," "Buck Privates" (Universal). Hght. 5, 2; wght. 105; black hair, dark brown eyes. Perm. ad., care of Wilson B. Heller, 6404 Sunset Blvd., Hollywood, Calif.
DEVORE, Dorothy; b. Fort Worth, Tex., June 22. "Mountains of Manhattan" (Lumas); "Dorothy Devore Comedies" (Educational). Hght. 5, 2; wght. 115; brown hair and eyes.
DOVE, Billie; b. New York City, May 14. "The Tender Hour" (First National); "Sensation Seekers" (Universal); "The Stolen Bride" (First National). Hght. 5, 5; wght. 115; dark brown hair, dark brown eyes.
DRESSER, Louise; b. Evansville, Ind. "Mr. Wu" (Metro-Goldwyn-Mayer); "White Flannels" (Warner Bros.). Hght. 5, 7; wght. 154; blue eyes; blonde hair.
DRESSLER, Marie; b. Coburg, Canada. "The Callahans and the Murphys" (M-G-M). Hght. 5, 5; brown hair; blue-gray eyes.
DUNCAN SISTERS, Rosetta and Vivian; b. Los Angeles, Calif.; stage career, started at Tait's Restaurant, San Francisco, 1916; then small-time vaudeville circuit's in Nevada; moved to Chicago, then to New York; Chas. Dillingham's "She's a Good Fellow;" Winter Garden, Gaiety Theatre, London; vaudeville, Palace, N. Y.; "Topsy and Eva," opened in San Francisco; screen career, adaptation of "Topsy and Eva," (United Artists). Hght. 5, 4¼; wght. 115; blonde hair; blue eyes. Ad. United Artists Studio, Hollywood, Calif.
DUNN, Josephine; b. New York City, May 1. "Firemen Save My Child" (Paramount). Hght. 5, 4; wght. 115; blonde hair; blue eyes.
DWAN, Dorothy; "The Princess on Broadway," "Spuds" (Pathe); "Tumbling River" (Fox).

—E—

EASON, Lorraine; "Wisecrackers Series," "Beauty Parlor Series" (FBO).
EDDINGS, Ruth; "O. Henry Series" (Fox).
ELLIS, Dione; b. Los Angeles, Calif. "Chain Lightning" (Fox).

—F—

FAIR, Elinor; b. Richmond, Va. "The Yankee Clipper" (Pathe). Hght. 5, 4½; wght. 120; light brown hair, brown eyes.
FAIRBANKS, Florella; b. Salida, Colo. "What Happened to Father" (Warner).
FAIRE, Virginia Brown; b. Brooklyn, N. Y. "Pleasure Before Business" (Columbia); "Tracked by the Police," "White Flannels" (Warner). Hght. 5, 2; wght. 115; dark brown hair, dark brown eyes.
FAYE, Julia; b. Richmond, Va., Sept. 28. "His Dog," "The Fighting Eagle" (Pathe). Hght. 5, 3; wght. 117; brown hair, brown eyes.
FAZENDA, Louise; b. Lafayette, Ind. "Babe Comes Home" (First National); "Cradle Snatchers" (Fox); "Simple Sis" (Warner). Hght. 5, 5; wght. 130; light brown hair, hazel eyes.
FOSTER, Helen; b. Oklahoma City, Okla.; "Hands Off" (Universal).
FREDERICK, Pauline; b. Boston, Mass., Aug. 12; "The Nest" (Excellent). Hght. 5, 4; wght. 134; brown hair and blue eyes.

—G—

GARBO, Greta; b. Stockholm, Sweden. "The Temptress," "The Flesh and the Devil" (M-G-M). Hght. 5, 6; wght. 125; golden hair; blue eyes.
GARON, Pauline; b. Montreal, Canada, Sept. 9. "The Princess on Broadway" (Pathe); "Ladies at Ease," "Naughty," "Eager Lips" (First Div. Dist.). Hght. 5, 1; wght. 104; blond hair, hazel eyes.
GAYNOR, Janet; "The Midnight Kiss," "The Return of Peter Grimm," "Seventh Heaven" (Fox).
GILBERT, Eugenia; b. East Orange, N. J. "Don Desperado," "The Man From Hardpan" (Pathe); "The Swell-Head" (Columbia); "The Crimson Flash" (Pathe); "Perils of the Jungle" (Weiss Bros.).
GISH, Dorothy; b. Dayton, O. "Tip-Toes," "Mme. Pompadour" (Paramount). Hght. 5; wght. 125; blue eyes, fair hair.
GISH, Lillian; b. Springfield, Ohio. "La Boheme," "The Scarlet Letter" (M-G-M). Hght. 5, 4; wght. 112; blond hair; blue gray eyes.
GOUDAL, Jeta; b. Versailles, France, July 12. "White Gold" (Pathe). Hght. 5, 7; wght. 128; brown hair; brown eyes.
GRAY, Gilda; b. Crackow, Poland, October 24; educ. St. Mary's Parochial School, Milwaukee, Wisc.; cabarets, in New York and Chicago; introduced South Seas dance in Gil Boag's Rendezvous, night club; stage career, Shubert's "Gaities of 1919," "Ziegfeld's Follies, 1922-3" vaudeville; screen career, "Lawful Larceny," "Aloma of the South Seas," "Cabaret" (Paramount); "The Devil Dancer" (Goldwyn-United Artists). Hght. 5, 4; wght. 122; blond hair; blue eyes. Ad., Saml. Goldwyn Productions, De Mille Studios, Culver City, Calif.
GREGORY, Ena; b. Sidney, Australia. "Men of Daring," "The Western Rover" (Universal).
GREY, Gloria; b. Stockton, Cal. "Range Courage" (Universal). Hght. 5, 2; wght. 110; blond hair; blue eyes.
GRIFFITH, Corinne; b. Texarkana, Texas. "Three Hours" (First National). Hght. 5, 4; wght. 120; brown hair; blue eyes.

—H—

HALL, Dorothy; "The Broadway Drifter" (Excellent).
HAMPTON, Margaret; "The Arizona Whirlwind" (Pathe).
HARRIS, Mildred; b. Cheyenne, Wyo. "The Mystery Club" (Universal); "She's My Baby" (Sterling). Hght. 5, 2; wght. 108; blue eyes; brown hair.

HASBROUCK, Olive; "The Ridin' Rowdy," "Tearin' Into Trouble" (Pathe); "The Fighting Three" (Universal).
HAVEY, Phyllis; b. Douglas, Kan., Jan. 6. "The Little Adventuress," "No Control," "The Rejuvenation of Aunt Mary," "The Fighting Eagle" (Pathe); "Your Wife and Mine" (Excellent). Hght. 5, 6; wght. 126; light complexion; blond hair; blue eyes.
HAWLEY, Wanda; b. Scranton, Pa., July 30. "Eyes of the Totem," "Pirates of the Sky" (Pathe). Hght. 5, 3; wght. 110; blond hair; grayish-blue eyes.
HIATT, Ruth; b. Cripple Creek, Colo. "His First Flame," "Smith Family Comedies" (Pathe). Hght. 5, 3; wght. 120; light brown hair; gray eyes.
HILL, Doris; b. Roswell, New Mexico. "Rough House Rosie" (Paramount); "The Beauty Shoppers" (Tiffany). Hght. 5, 2½; titian hair; blue eyes.
HOPPER, Hedda; b. Pittsburgh, Pa. "Matinee Ladies" (Warner); "The Cruel Truth" (Sterling). Hght. 5, 7; wght. 135; green eyes; brown hair.
HORTON, Clara; b. Brooklyn, N. Y. "The Fightin' Comeback" (Pathe). Golden hair; blue eyes.
HOWARD, Constance; b. Omaha, Nebr. "The Cruel Truth" (Sterling).
HURLLOCK, Madeline; b. Federalburg, Md. "Mack Sennett Comedies," "Roach Stars Comedies" (Pathe). Hght. 5, 3½; wght. 120; black hair; brown eyes.
HYAMS, Leila; b. N. Y. C., May 1. "The Brute," "The Bush Leaguer" (Warner).

—J—

JACKSON, Mary Ann; b. Los Angeles, Calif., 1923. "Smith Family Comedies" (Pathe).
JEANS, Isabel; b. England. "The Triumph of the Rat" (Artlee Pictures Corp.).
JEWEL, Betty; b. Omaha, Nebr. "Arizona Bound," "The Mysterious Rider," "The Last Outlaw" (Paramount). Hght. 5, 2; wght. 118; black hair; dark brown eyes.
JOY, Leatrice; b. New Orleans, La., Nov. 7. "Vanity" (Pathe). Hght. 5, 3; wght. 125; black hair; brown eyes.
JOYCE, Alice; b. Kansas City, Mo. "Bean Geste" (Paramount). Hght. 5, 7; wght. 120; brown hair; hazel eyes.
JOYCE, Natalie; b. New York City. "The Circus Ace," "Imperial Comedies" (Fox). Hght. 5, 5; wght. 120; black hair; dark brown eyes.

—K—

KENT, Barbara; b. Gadsby, Alta., Can., December 18. "No Man's Law" (Pathe). Hght. 5; wght. 105; auburn hair; blue eyes; olive skin.
KEY, Kathleen; b. Buffalo, N. Y. "Irish Hearts" (Warner). Hght. 5, 3; wght. 118; dark hair; brown eyes.
KINGSTON, Natalie; b. Calif. "His First Flame" (Pathe). Dark brown hair; brown eyes.

—L—

LAKE, Alice; b. Brooklyn, N. Y., September 12. "Spider Webs" (Artlee Pictures Corp.). Hght. 5, 2; wght. 106; light complexion; dark brown hair; brown eyes.
LA PLANTE, Laura; b. St. Louis, Mo., Nov. 1. "The Love Thrill," "Beware of Widows" (Universal). Hght. 5, 2; wght. 112; brown hair; gray eyes.
LEE, Frances; b. Minneapolis, Minn. "Good as Gold" (Fox).
LEE, Gwen; b. Hastings, Nebr. "After Midnight," "Adam and Evil" (M-G-M). Hght. 5, 7; wght. 135; blond hair; blue eyes.
LEE, Jecelyn; b. Chicago, Ill. "The Love Thrill" (Universal).
LEE, Lila; b. N. Y. City, July 25. "The Million Dollar Mystery" (Rayart). Hght. 5, 3; wght. 110; black hair and eyes.
LIVINGSTON, Margaret; b. Salt Lake City, Utah. "Married Alive," "The Secret Studio," "Snacks of Beauty" (Fox). Hght. 5, 3; wght. 118; auburn hair; brown eyes.
LOGAN, Jacqueline; b. Corsicana, Texas, Nov. 30. "For Ladies Only," "The Blood Ship"

(Columbia). Hght. 5, 4; wght. 120; auburn hair; gray eyes.
LOY, Myrna; b. Helena, Mont. "Bitter Apples," "The Climbers," "Simple Sis" (Warner). Hght. 5, 6; green eyes; titian hair.
LUXFORD, Nola; b. Auckland, New Zealand. "Ladies Beware" (FBO). Hght. 5, 3½; wght. 115; med. brown hair; brown eyes.
LYNN, Sharon; b. Wetherford, Texas, April 9. "Tom's Gang," "The Coward" (FBO). Hght. 5, 4; brown eyes and hair.

—M—

McAVOY, May; b. New York City. "Matinee Ladies," "Irish Hearts" (Warner). Hght. 4, 11; wght. 94; dark hair; blue eyes.
McDOWELL, Claire; b. New York City. "The Black Diamond Express" (Warner). Hght. 5, 4½; wght. 125; black hair; brown eyes.
McGUIRE, Kathryn; b. Peoria, Ill., Dec. 6. "Naughty But Nice" (First National). Hght. 5, 4; wght. 124; light brown hair; hazel eyes.
MACKAILL, Dorothy; b. Hull, Eng. "Convoy" (First National). Hght. 5; wght. 121; fair complexion; blond hair; hazel eyes.
MARCEL, Margery. "What Happened to Jane Comedies" (Universal).
MARLOWE, June; b. St. Cloud, Minn., Nov. 6. "The Fourth Commandment" (Universal). Hght. 5, 5; wght. 113; dark blue eyes; reddish-brown hair.
MASON, Shirley; b. Brooklyn, N. Y. "Rich Men's Sons" (Columbia); "Stranded" (Sterling). Hght. 5; wght. 94; brown hair; light grey eyes.
MEHAFFEY, Blanche; b. Cincinnati, O., July 28. "The Princess From Hoboken" (Tiffany). Titian hair; blue eyes.
MENDEZ, Lucila; b. Venezuela. "Not for Publication" (FBO). Hght. 5, 6; wght. 125; black hair and eyes.
MILLER, Patsy Ruth; b. St. Louis, Mo., June 22. "What Every Girl Should Know" (Warner); "Painting the Town" (Universal). Hght. 5, 2½; wght. 108; brown hair and eyes.
MILLS, Alyce; b. Richmond, Va., Feb. 16. "The Whirlwind of Youth" (Paramount).
MOORE, Colleen; b. Port Huron, Mich.; educ. Convent of the Holy Name, Tampa, Fla.; screen career started with D. W. Griffith playing "bits"; then followed features roles with Paramount, Fox, First National, Universal, Cosmopolitan, Hodkinson, Goldwyn; her work won her starring contract with First National; wife of John McCormick, the producer; "The Perfect Flapper," "Flaming Youth," "Sally," "So Big," "We Moderns," "Irene," "Ella Cinders," "It Must Be Love," "Twinkle-toes," "Orchids and Ermine," "Naughty But Nice," "Lilac Time," "Her Wild Oat," "Baby Face," "Oh! Kay" (First National). Hght. 5, 3; wght. 115; brown hair; one blue, one brown eye. Ad., First National Studios, Burbank, Calif.
MORAN, Lois; b. Pittsburgh, Pa., March 1. "The Whirlwind of Youth" (Paramount); Hght. 5, 1; wght. 107; blond hair; hazel eyes.
MORAN, Polly; b. Chicago, Ill. "The Callahans and the Murphys" (M-G-M). Hght. 5, 4; wght. 134; dark brown hair; blue eyes.
MORGAN, Jeanne. "Breed of Courage," "The Great Mail Robbery" (FBO).
MORRIS, Margaret; b. Minneapolis, Minn. "Mondlers of Men" (FBO).
MURPHY, Edna; b. New York City. "Silver Comes Thru" (FBO); "Rose of the Bowery" (Amer. Cinema); "The Black Diamond Express," "Dearie" (Warner); "Modern Daughters," "The Silent Hero" (Rayart). Hght. 5, 2; wght. 118; blond hair; gray eyes.
MURRAY, Mae; b. Portsmouth, Va., May 10. "Valencia," "Altars of Desire" (M-G-M). Hght. 5, 4; wght. 110; blond hair; blue eyes.
MYERS, Kathleen. "She's My Baby" (Sterling).

—N—

NASH, Nancy; b. Texas. "Rich But Honest" (Fox).
NEGRI, Pola; b. Poland, Jan. 3. "Hotel Imperial" (Paramount). Hght. 5, 4; wght. 120; black hair; hazel eyes.

NILSSON, Anna Q.; b. Ystad, Sweden, March 30. "Babe Comes Home," "Lonesome Ladies" (First National). Hght. 5, 7; wght. 132; blond hair; dark blue eyes.

NISSEN, Greta; b. Oslo, Christiania, Norway, Jan. 30. "Blind Alleys" (Paramount). Hght. 5, 4; wght. 115; blond hair; blue eyes.

NIXON, Marion; b. Superior, Wis., Oct. 20. "Down the Stretch," "Taxil Taxi!" (Universal). Hght. 5, 1; wght. 109; brown hair and eyes.

NOVAK, Eva; b. St. Louis, Mo. "Red Signals" (Sterling).

NOVAK, Jane; b. St. Louis, Mo. "Closed Gates" (Sterling). Hght. 5, 7; wght. 135; blond hair; blue eyes.

—O—

O'DAY, Molly; b. Bayonne, N. J. "Hard-Boiled Haggerty" (First National). Hght. 5, 2½; wght. 108; dark brown hair; dark hazel eyes.

OLMSTEAD, Gertrude; b. Chicago, Ill., Nov. 13. "Mr. Wu" (Metro-Goldwyn-Mayer). Hght. 5, 2; wght. 117; chestnut brown hair; gray-blue eyes.

O'NEIL, Sally; b. Bayonne, N. J., Oct. 23; "Frisco Sally Levy," "Slide, Kelly, Slide," "The Callahans and the Murphys" (M-G-M). Hght. 5, 2; wght. 105; black hair; dark blue eyes.

—P—

PALMER, Corliss. "The Return of Boston Blackie" (First Div. Dist.).

PALMER, Patricia; b. San Francisco, Cal. "Naughty Nanette" (FBO). Hght. 5, 1; wght. 110; golden brown hair; dark blue eyes.

PERRY, Kathryn. "Helen & Warren Series" (Fox). Hght. 5, 3; wght. 121; auburn hair; gray eyes.

PHILBIN, Mary; b. Chicago, Ill., July 16. "Stella Maris" (Universal).

PHILLIPS, Dorothy; b. Baltimore, Md. "Cradle Snatchers" (Fox). Hght. 5, 3½; wght. 123; chestnut hair; dark gray eyes.

PHILLIPS, Nancy; "Rolled Stockings" (Paramount).

PHIPPS, Sally; b. San Francisco, Calif., May 25. "Love Makes 'Em Wild," "Animal Comedies," "O. Henry Series," "Imperial Comedies" (Fox). Hght. 5, 2; red gold hair; brown eyes.

PICKFORD, Mary; b. Toronto, Can., April 8. "Little Annie Rooney," "Sparrows," "My Best Girl" (United Artists). Hght. 5; wght. 100; golden hair; hazel eyes.

PITTS, ZaSu; b. Parsons, Kansas. "Casey at the Bat" (Paramount). Hght. 5, 6; wght. 115; blue eyes; brown hair; light complexion.

PREVOST, Marie; b. Sarnia, Canada, Nov. 8. "The Night Bride" (Pathe). Hght. 5, 4; wght. 123; dark hair; blue eyes.

PRINGLE, Aileen; b. San Francisco, Calif. "Adam and Evil" (M-G-M). Hght. 5, 4; wght. 119; dark brown hair; dark gray green eyes.

—Q—

QUIMBY, Margaret; b. Minneapolis, Minn. "The Tired Business Man" (Tiffany).

—R—

RAILSTON, Esther; b. Bar Harbor, Me. "Children of Divorce," "Fashions for Women," "Ten Modern Commandments" (Paramount). Hght. 5, 5; wght. 125; blond hair; blue eyes.

RAILSTON, Jobyna; b. South Pittsburgh, Tenn. "Special Delivery" (Paramount); "Light ning" (Tiffany).

RAND, Sally; b. Winchester, Ky., April 3; educ. Central High. Kansas City, Mo.; Christian College, Columbia, Mo.; stage career, stock, vaudeville with Gus Edwards, then a season dancing in N. Y.; return to vaudeville with dancing partner; screen career, with Mack Sennett, Christie, Hal Roach and De Mille; "Galloping Fury" (Universal); "The Fighting Eagle," "Getting Gertie's Garter," "His Dog," "Gigolo" (Pathe); "The Night of Love" (United Artists). Hght. 5; wght. 114; blond hair; grey eyes. Ad., De Mille Studio, Culver City, Calif.

RAY, Allene; b. San Antonio, Texas, Jan. 2; educ. in Fort Worth and San Antonio public and high schools; screen career started in 1919 when Hairy Meyers signed her for series made in her home town; "Partners of the Sunset" (Sawyer-Lubin); "Your Friend and Mine" (Metro); "Times Have Changed" (Fox); then signed as Pathe star, heading their serial company; recent serials, "The Green Archer," "Snowed In," "Melting Millions," "Hawk of the Hills," "The Man Without a Face," "The Terrible People," "The Yellow Cameo" (Pathe). Hght. 5, 3; wght. 120; blond hair; hazel eyes. Ad., Metropolitan Studio, Hollywood, Calif.

REID, Mrs. Wallace; b. Boston, Mass., March 13. "The Satin Woman" (Lumas). Hght. 5, 7; wght. 130; black hair; brown eyes.

REVER, Dorothy; b. San Francisco, Calif. "Poor Girls," "The Price of Honor," "The Clown" (Columbia).

REYNOLDS, Vera; b. Richmond, Va. "The Little Adventuress" (Pathe). Hght. 5, 1; wght. 110; brown hair; hazel eyes.

RICH, Irene; b. Buffalo, N. Y., Oct. 13. "The Climbers," "Dearie," "The Desired Woman" (Warner). Hght. 5, 6; wght. 135; brown hair; brown eyes.

RICH, Lillian; b. England, Jan. 1. "Woman's Law" (Peerless Pictures). Blond hair; blue eyes.

RIDGEWAY, Fritzie; b. Butte, Mont. "Face Value" (Sterling). Hght. 5, 5; wght. 130; medium complexion; brown hair; dark blue eyes.

ROBERTS, Edith; b. New York City. "The Mystery Club" (Universal). Hght. 5, 1; wght. 105; brown hair; brown eyes.

ROBSON, May; b. New York City. "The Rejuvenation of Aunt Mary" (Pathe). Hght. 5, 2; wght. 105; dark brown hair; blue-gray eyes; olive complexion.

RORK, Ann; b. Darien, Conn., June 12; educ. Knox School for Girls, Cooperstown, N. Y. Cumnook School, Los Angeles; stage experience, amateur theatrical productions; screen career, first appearance in "Old Loves and New"; daughter of Sam Rork, well-known producer; "The Blonde Saint," "The Notorious Lady," "The Prince of Headwaiters," "A Texas Steer" (Rork-First Natl.). Hght. 5, 5; wght. 120; brown hair and brown eyes. Ad., First National Studios, Burbank, Calif.

RUBENS, Alma; b. San Francisco, Calif.; "The Heart of Salome" (Fox). Hght. 5, 7; wght. 130; black hair; dark eyes.

—S—

SCOTT, Mabel Julianne; b. Minneapolis, Minn.; "Mother" (FBO). Hght. 5, 5½; wght. 125; chestnut hair; hazel eyes.

SEBASTIAN, Dorothy; b. Birmingham, Ala., Apr. 26. "California," "On Ze Boulevard" (M-G-M). Hght. 5, 3; wght. 115; dark brown hair; hazel eyes.

SHEARER, Norma; b. Montreal, Cana. "After Midnight" (M-G-M). Hght. 5, 3; wght. 109; dark hair; blue eyes.

SHERIDAN, Ann; b. New York City, Sept. 27. "Galloping Thunder" (FBO). Hght. 5, 3; wght. 110; blond hair; blue eyes.

SHORT, Gertrude; b. Cincinnati, Ohio. "Adam and Evil" (M-G-M). Wght. 95; hght. 5, 2; brown hair; blue eyes; light complexion.

STARKE, Pauline; b. Joplin, Mo. "Captain Salvation" (Metro-Goldwyn-Mayer); "Dance Magic" (First National). Hght. 5, 3; wght. 110; brown hair; hazel eyes.

STEDMAN, Myrtle; b. Chicago, Ill. "The Black Diamond Express" (Warner). Hght. 5, 7; wght. 140; blond hair; hazel eyes.

STEVENS, Charlotte; b. Chicago, Ill. "The Enchanted Island" (Tiffany). Hght. 5, 3; wght. 105; dark brown hair and eyes.

STEWART, Anita; b. Brooklyn, N. Y., Feb. 17. "Whispering Wires" (Fox). Hght. 5, 5; wght. 118; light brown hair; brown eyes.

SWANSON, Gloria; b. Chicago, Ill., March 27. "The Love of Sunya" (United Art.). Hght. 5, 3; wght. 112; brown hair; blue eyes.

SWEET, Blanche; b. Chicago, Ill., June 19. "Singed" (Fox). Hght. 5, 4; wght. 120; blond hair; dark gray eyes.

—T—

TALMADGE, Constance; b. Brooklyn, N. Y., Apr. 19. "Venus of Venice" (First National). Hght. 5, 5; wght. 120; golden hair; brown eyes.

TALMADGE, Norma; b. Niagara Falls, N. Y., May 2. "Graustark," "Kiki" (First National).

TASHMAN, Lilyan; b. New York City, Oct. 23. "Prince of Head Waiters" (First National); "The Woman Who Did Not Care" (Lumas). Hght. 5, 5; wght. 112; blond hair; blue eyes.

TELL, Olive; b. New York City. "Slaves of Beauty" (Fox). Hght. 5, 5½; wght. 127; brown hair; blue eyes.

TENNANT, Barbara; b. London, Eng. "Your Wife and Mine" (Excellent). Hght. 5, 5½; wght. 124; auburn hair; hazel eyes.

TERRY, Alice; b. Vincennes, Ind. "Lovers!" (Metro). Hght. 5, 6; wght. 130; blond hair; blue eyes.

THORNTON, Edith. "The Little Firebrand" (Pathe).

TURNER, Doreen. "Buster Brown Comedies" (Universal).

—V—

VALLI, Virginia; b. Chicago, Ill. "Evening Clothes" (Paramount); "Paid to Love" (Fox). Hght. 5, 3; wght. 120; dark brown hair; blue eyes.

VAUGHN, Alberta; b. Ashland, Ky. "Ain't Love Funny" (FBO); "The Romantic Age" (Columbia); "Sinews of Steel" (Lumas). Hght. 5, 2; wght. 103; brown eyes.

VIDOR, Florence; b. Houston, Texas, July 23. "Afraid to Love," "The World at Her Feet" (Paramount). Hght. 5, 4; wght. 120; brown hair and eyes.

VORONINA, Vera; b. Odessa, Russia, June 29. "Time to Love," "The Whirlwind of Youth" (Paramount).

—W—

WHITE, Alice; b. Paterson, N. J. "The Satin Woman" (Lumas). Reddish-gold hair.

WILEY, WANDA. "Fistical Culture Comedies" (Bray).

WILSON, Lois; b. Pittsburgh, Pa. "Broadway Nights" (First National); "Alias the Lone Wolf" (Columbia). Hght. 5, 5½; wght. 120; brown hair; hazel eyes.

WINDSOR, Claire; b. Cawker City, Kans., Apr. 14. "The Frontiersman," "The Bugle Call" (M-G-M); "The Claw" (Universal). Hght. 5, 6½; wght. 130; blond hair; hazel eyes.

WINTON, Jane; b. New York City. "Perch of the Devil" (Universal).

WORTH, Barbara; b. Cincinnati, Ohio, Jan. 6; educ. Cincinnati grammar and high schools; also dancing and music inst.; screen career started with visit to Universal Studio; signed up after test; first picture, "The Border Bandit"; "The No-Gun Man," "Fast and Furious," "The Prairie King," "Use Your Feet" (Universal); "Broken Hearts of Hollywood" (Warner Bros.). Hght. 5, 4; wght. 118; brown hair; blue eyes. Ad., Universal Studios, Universal City, Calif.

WORTHING, Helen Lee. "Thumbs Down" (Sterling).

WRAY, Fay; b. Wayland, Alberta, Canada. "Spurs and Saddles" (Universal). Hght. 5, 3; red-brown hair; blue eyes.

DIRECTORS AND PRODUCING EXECUTIVES

—A—

ADOLFI, John G.; b. N. Y. C. "What Happened to Father" (Fox).

ANDREWS, Charles. "Pirates of the Sky" (Pathe).

ANDREWS, Del; born St. Louis, Mo.; also scenario writer; "Ain't Love Funny!"; "Is That Nice?"; "Wisecrackers Series" (FBO); "A Hero on Horseback" (Universal).

APFEL, Oscar; b. Cleveland, Ohio. "Code of the Cow Country" (Pathe); "When Seconds Count" (Rayart).

ARZNER, Dorothy; b. San Francisco, Calif. "Fashions for Women," "Ten Modern Commandments" (Paramount).

—B—

BACON, Lloyd; b. San Jose, Cal. "White Flannels," "The Heart of Maryland" (Warner).

BADGER, Clarence; b. San Francisco. "Senorita," "Man Power" (Paramount).

BAGGOT, King; b. St. Louis, Mo. "The Notorious Lady" (First National); "Down the Stretch," "The Perch of the Devil" (Universal).

BARKER, Reginald; b. Winnipeg, Canada. "The Frontiersman" (M-G-M).

BARROWS, N. T. "Edward Everett Horton Comedies" (Paramount).

BEAUCHAMP, Clem. "Cameo Comedies," "Mermaid Comedies" (Educational).

BEAUDINE, Harold. "Christie Comedies," "Jimmie Adams Comedies," "Bobby Vernon Comedies" (Educational); "Bobby Vernon Comedies" (Paramount).

BEAUDINE, William; b. New York City. "Frisco Sally Levy" (Metro-Goldwyn-Mayer).

BELL, Monta; b. Washington, D. C., Feb. 5; educ. Eastern High, Washington; early career, newspaper man, editor Washington Herald and McClure Syndicates; screen career, started with Charles Chaplin, assisting in production of "Woman of Paris," "Broadway After Dark," "How to Educate a Wife" (Warner Bros); "King on Main Street" (Paramount); "The Snob," "Pretty Ladies," "Ibenez," "Torrent," "Upstage," "After Midnight," "Man, Woman and Sin" (M-G-M). Hght. 6, 3; wght. 175; brown hair; blue eyes. Member Hollywood A. C. Ad., Metro-Goldwyn-Mayer Studio, Culver City, Calif.

BENNET, Spencer. "Hawk on the Hills," "Melting Millions" (Pathe).

BERTRAM, Wm.; b. Ontario, Canada. "The Phantom Buster" (Pathe).

BLACHE, Herbert; b. London, Eng. "The Mystery Club" (Universal) (also co-adap.).

BLYSTONE, J. G.; b. Wisconsin. "Slaves of Beauty" (Fox).

BORZAGE, Frank; b. Salt Lake City. "Early to Wed," "Marriage License" (Fox).

BOYLE, Joseph C.; b. Philadelphia, Pa. "Broadway Nights," "Convoy" (First National); "For the Love of Mike" (First National) (co-director).

BRABIN, Charles J.; b. Liverpool, England. "Framed," "Hard-Boiled Haggerty" (First National).

BRACKEN, Bertram; b. Texas. "Rose of the Bowery" (Amer. Cinema) (also co-adap.).

BRENON, Herbert; b. Dublin, Ireland. "The Telephone Girl" (Paramount); "Beau Geste" (Paramount) (director and co-adap.). Hght. 5, 6; wght. 163; brown hair; deep blue eyes.

BRETHERTON, Howard; b. near Gallup, N. Mex. "The Black Diamond Express," "The Bush Leaguer" (Warner).

BRICE, Monte; b. New York City. "Casey at the Bat" (Warner) (also co-adap.); "Firemen Save My Child" (Paramount) (co-scen.).

BROWN, Clarence L.; b. Knoxville, Tenn. "Kiki" (First National); "The Flesh and the Devil" (M-G-M).

BROWN, Harry J. "The Land Beyond the Law" (First National); "The Romantic Rogue," "The Royal American," "The Racing Fool" (Rayart).

BROWN, Karl; b. Pennsylvania. "His Dog" (Pathe).

BROWN, Melville; b. Portland, Ore.; educ. Ithaca, N. Y.; stage career, Baker Stock, Portland; vaudeville; screen career, scenario writer for Triangle, Chaplin, Goldwyn, Universal, Vitagraph; directed for F. B. O., Sennett, Hal Roach, Fox; now directing for Universal; "Buck Privates," "Her Big Night," "13 Washington Square," "Fast and Furious," "Taxi! Taxi!" (Universal). Member American Legion, "Masquers," Hollywood. Perm. ad., P. O. Box 142, Hollywood, Calif. Universal Studios, Culver City, Calif.

BROWNING, Tod; b. Louisville, Ky. "The Unknown" (M-G-M).

BRUCKMAN, Clyde. "Horseshoes" (Pathe).
BUCKINGHAM, Tom; b. Chicago, Ill. "Lure of the Night Club" (FBO).

—C—

CAPRA, Frank; director; b. Italy, May 18; educ. grade and high schools, Los Angeles, California Inst. of Technology; Pasadena; screen career, started as writer and became a director; connected with Mack Sennett, Hal Roach, F.B.O., First National, Robert Kane; "The Strong Man," "Long Pants," starring Harry Langdon; "For the Love of Mike" (First National); Hght. 5, 8; wght. 145; dark hair; dark eyes. Member Kappa Gamma, The Writers Club and Hollywood A. C. Home ad., 6480 Cdin St., Hollywood, Calif. First National Studios, Burbank, Calif.

CAREWE, Edwin; producer and director; b. Gainesville, Texas, March 5th; educ. Univ. of Texas and Univ. of Missouri; stage career, 16 yrs.; stock several years; played with Chauncey Olcott, Otis Skinner, Rose Coghlan, Laurette Taylor, Weber and Fields; screen career, acted with Walker Whiteside in "The Typhoon," "Across the Pacific," produced for Lubin, was the first picture he directed; "The Girl of the Golden West," "Madonna of the Streets," "My Son," "The Lady Who Lied," "Why Women Love," "Joanna," "High Steppers," "Pals First," "The Bad Man," "A Son of Sahara" (First National); "Resurrection," "Ramona" (United Artists). Member, Los Angeles A. C., Hollywood A. C., The Writers, Friars, Lambs, Vice-Pres. 233 Masonic Club, Ad., Tec-Art Studios, 5360 Melrose Ave., Hollywood, Calif.

CHRISANDER, Nils Olaf; b. Sweden. "The Heart Thief" (Pathe).

CHRISTENSEN, B.; b. Viborg, Denmark. "Mockery" (M.G.M.).

CLINE, Eddie; b. Kenosha, Wis. "Soft Cushions" (Paramount); "Mack Sennett Comedies," "Ben Turpin Comedies" (Pathe).

COHN, Bennett; b. Trinidad, Colo. "Thunderbolt's Tracks" (Rayart) (director and scenarist).

CONLEY, Lige; b. St. Louis, Mo. "Ben Turpin Comedies" (Pathe).

CONWAY, Jack; b. Graceville, Minn. "Twelve Miles Out" (M-G-M).

CORBY, Francis. "Let George Do It Comedies," "Excuse Maker Comedies" (Universal).

CRAFT, William James; b. New York City. "Birds of Prey," "Poor Girls" (Columbia); "The Arizona Whirlwind" (Pathe); "The Clown" (Columbia); "Painting the Town" (Universal).

CRANE, Frank H.; b. San Francisco, Calif.; "The Trunk Mystery" (Pathe).

CREELMAN, James A.; b. Marietta, O. "High Hat" (First National) (also co-scen.).

CRISP, Donald; b. London, England; "Vanity," "The Fighting Eagle" (Pathe).

CROSBY, William G. "The Enchanted Island" (Tiffany).

CROSLAND, Alan; b. New York City; "The Beloved Rogue" (United Art.).

CRUZE, James; b. Ogden, Utah. "The Covered Wagon," "Mannequin" (Paramount).

CUMMINGS, Irving; b. New York City. "The Brute" (Warner).

CURTIZ, Michael; b. Budapest, Hungary. "A Million Bid," "The Desired Woman" (Warner).

CUTTS, Graham. "The Cabaret Kid," "The Triumph of the Rat" (Artlee Pictures).

—D—

D'ARRAST, Harry; b. Argentine. "Service for Ladies" (Paramount).

De LACEY, Robert; b. Prescott, Ariz., Feb. 17, "Cyclone of the Range," "The Sonora Kid," "Splitting the Breeze," "Tom's Gang" (FBO).

De MILLE, Cecil B.; b. Asheville, Mass. "The Volga Boatman" (P. D. C.); "The King of Kings" (DeMille).

de MILLE, William; b. Washington, N. C. "The Little Adventurers" (Pathe).

DILLON, John F.; b. New York. "Prince of Head Waiters" (First National).

DULL, Orville; b. Ohio. "The Broncho Twisters," "Van Bibber Series" (Fox).

DUNLAP, Scott; b. Chicago, Ill. "Whispering Sage," "Good as Gold" (Fox).

DUPONT, E. A.; b. Zeitz, Germany. "Variety" (Paramount).

d'USSEAU, Leon, supervisor; b. Toledo, O., Nov. 10; educ. St. John's College and Univ. of Michigan; early career, newspaper man, publicity and theatre operator; stage career, 3 seasons on legitimate stage; screen career, Famous Players, First National, Universal; now supervisor and assistant to William Le Baron at F. B. O. Studio; "Jake, the Plumber," "Beyond London Lights," "The Jungle," "Her Summer Hero," "Ranger of the North," "Breed of Courage" and "Beauty Parlor Series" (F. B. O.). Member, The Friars Club, N. Y. C. Ad., F. B. O. Studio, 780 Gower Street, Hollywood, Calif.

—E—

EASON, Reaves, b. Fryars Point, Miss. "The Prairie King" (Universal).

EDWARDS, Harry; b. London, Canada. "His First Flame" (Pathe).

ENRIGHT, Ray, b. Anderson, Ind. "Tracked by the Police" (Warner).

—F—

FITZGERALD, Dallas M.; b. LaGrange, Ky. "The Princess of Broadway" (Pathe); "The Rose of Kildare" (Lumas); "Woman's Law" (Peerless Pictures).

FITZMAURICE, George; b. Paris, France. "The Tender Hour" (First National).

FLEMING, Victor; b. Los Angeles, Cal. "Hula" (Paramount).

FLOOD, James; b. New York City. "Three Hours" (First National).

FLOREY, Robert; b. Paris, France. "The Romantic Age" (Columbia); "Face Value" (Sterling).

FLYNN, Emmett; b. Denver, Colo. "Married Alive" (Fox).

FLYNN, Ray. "Imperial Comedies" (Fox).

FORDE, Gene. "O. Henry Series," "Imperial Comedies" (Fox).

—G—

GASNIER, Louis; b. Paris, France. "The Beauty Shoppers" (Tiffany).

GIBLYN, Charles; b. Watertown, N. Y. "Ladies Beware" (FBO).

GILSTROM, Arvid; b. Gotenberg, Sweden. "Christie Comedies" (Educational).

GOODRICH, William; b. Kansas. "Special Delivery" (Paramount).

GOULDING, Alf.; b. Melbourne, Australia. "Smith Family Comedies," "Ben Turpin Comedies" (Pathe).

GOULDING, Edmund; also author; b. and educ. England; previous career, actor from age of 12; stage experience, London with Sir Herbert Tree and all principal London managements; screen career, Fox, First National, Paramount; now directing for M-G-M; just completed "Love," based on Tolstol's "Anna Karenina." Ad., M-G-M Studios, Culver City, Calif.

GRAHAM, Walter; "Bobby Vernon Comedies" (Educational).

GREEN, Alfred; b. Perris, Calif. "Is Zat So?" (Fox).

GRIFFITH, David Wark; b. LaGrange, Ky. "That Royle Girl," "The Sorrows of Satan" (Paramount).

GRIFFITH, E. H.; b. Illinois. "Afraid to Love" (Paramount); "The Price of Honor" (Columbia); "Alias the Lone Wolf" (Columbia) (dir. and co-scen.).

GUIOL, Fred; b. San Francisco, Cal. "Roach Stars Comedies" (Pathe).

—H—

HALPERIN, Victor; b. Chicago, Ill. "Dance Magic" (First National).

HARLEN, Richard C. "Shot and Powder Comedies" (Cranfield & Clarke).

HASKIN, Byron; b. Portland, Ore. "Irish Hearts." "Maanee Ladies" (Warner).

HAWKS, Howard; b. Goshen, Ind. "Cradle Snatchers." "Paid to Love" (Fox).

HEATH, Arch B. "The Crimson Flash" (Pathe).

HEERMAN, Victor; b. London, England. "Rubber Heels" (Paramount).

HENABERY, Joseph; b. Omaha, Nebr. "See You in Jail." "Lone Lone Ladies" (First National).

HENDERSON, Dell; b. St. Thomas, Ont. "Ranbling Ranger" (Universal).

HENIGSON, Henry; General Manager Universal Studios; b. N. Y. City, Sept. 22, 1897; educ. High School of Commerce, N. Y.; started with Universal as bookkeeper in 1920; was made auditor for Universal's Eastern Division, U. S.; in 1921, sent to South America, Central America and the West Indies, to audit and organize the company's business; in April, 1922, sent to England, where, with E. J. Smith, he laid the foundation and put into working form the European Motion Picture Co., Ltd.; in 1925, appointed general manager of all Universal business in Continental Europe; in October, 1925, appointed general manager of Universal Studios in California; some of the productions made during his regime include "Uncle Tom's Cabin," "The Cat and the Canary," "The Chinese Parrot," "A Man's Past," "Painting the Town," "On Your Tocs," "Her Big Night." Member, 233 Club, Hollywood. Ad., Universal Studios, Universal City, Calif.

HENLEY, Hobart; b. Louisville, Ky. "Tillie the Toiler" (Metro Goldwyn-Mayer).

HERMAN, Al; b. New York; "Fistical Culture Comedies" (Bray).

HILL, George; b. Kansas. "The Callahans and the Murphys" (M-G-M).

HILL, Robert F.; also scenario writer; b. Port Rocher, Ont., April 14; educ. Detroit; early career, automobile business; stage career, 7 years, with Vaughan Glaser stock, "Alias Jimmy Valentine," "The College Widow," "Old Heidelberg," "When Knighthood Was in Flower," other productions; screen career, wrote and directed "The Adventures of Tarzan," author, "Almost a Husband," "Water, Water Everywhere," "Jubilo"; directed "Idaho," "Wild West," "The Bar C Mystery" (Pathe); "Jack o' Clubs," "Excitement," "The Return of the Riddle Rider," "Thoroughbirds," "Crimson Snow" (Universal). Member, 233 Maseric Club, The Breakers. Ad., Universal Studios, Universal City, Calif.

HILLYER, Lambert; b. South Bend, Ind. "Hills of Peril" (Fox); "Chain Lightning" (Fox) (dir and scen.).

HINES, Charles; b. Pittsburgh, Pa. "All Aboard," "White Pants Willie" (First National).

HOGAN, James P.; b. Lowell, Mass. "The Silent Avenger," "Mountains of Manhattan" (Lumas).

HOPPER, E. Maesen; b. Vermont. "The Night Bride" (Pathe).

HOWARD, William K.; b. San Francisco, Calif. "White Gold" (Pathe).

HOYT, Harry; b. Minneapolis, Minn. (also scenario writer); "Bitter Apples" (Warner) (also scen.); "The Return of Boston Blackie" (First Div. Dist.); "The Clown" (Columbia) (scen.).

HUNT, Charles; b. Fort Lee, N. J. "The Million Dollar Mystery" (Rayart).

HUNTER, George; b. Los Angeles, Calif. "Mus tang Series" (Universal).

—I—

INCE, Ralph; b. Boston, Mass. "Moulders of Men" (FBO) (dir.); "Not for Publication" (FBO) (actor and dir.).

INGRAHAM, Lloyd; b. Rochelle, Ill. "Silver Comes Thru" (FBO) (also adap. and cont.).

INGRAM, Rex; b. Dublin, Ireland. "Mare Nostrum," "The Magician" (Metro).

—J—

JACKMAN, Fred; b. New York City. "No Man's Law," "Roach Stars Comedies" (Pathe).

JOHNSON, Emory; b. San Francisco, Calif. (also actor); "The Fourth Commandment" (Universal) (also adap.). Hght. 6. 2; wght. 185; brown hair, brown eyes.

JONES, Harry; "Boys' Adventure Series" (Cranfield & Clarke).

JONES, James. "Mermaid Comedies" (Educational).

JULIAN, Rupert; b. Auckland, New Zealand. "The Yankee Clipper," "The Country Doctor" (Pathe).

—K—

KENNEDY, Edgar P. "Blue-Bird Comedies" (Universal).

KENTON, Erle; b. Norborne, Mo. "Wedding Pills" (Paramount); "The Rejuvenation of Aunt Mary" (Pathe); "The Gump Series" (Universal).

KERR, Robert; b. New Haven, Conn. "Jimmie Adams Comedies," "Bobby Vernon Comedies" (Educational); "Bobby Vernon Comedies" (Paramount).

KIMMICH, Max. "Blue-Bird Comedies" (Universal).

KING, Henry; b. Christiansburg, Va. "Partners Again," "The Winning of Barbara Worth" (United Artists).

KIRKLAND, David; b. San Francisco, Calif. "Yours to Command" (FBO).

KORDA, Alexander. "Madame Wants No Children," (Fox); "The Stolen Bride" (First National).

—L—

LA CAVA, Gregory. "Running Wild" (Paramount).

LAEMMLE, Edward; b. Chicago, Ill. "Held by the Law" (Universal).

LAEMMLE, Ernst; b. Munich, Germany. "Red Clay," "The Broncho Buster," "Hands Off," "Mustang Series" (Universal).

LAMONT, Charles; b. San Francisco, Calif. "What Happened to Jane Comedies" (Universal); "Tuxedo Comedies," "Mermaid Comedies," "Juvenile Comedies," "Lupino Lane Comedies" (Educational).

LANG, Fritz; b. Austria. "Metropolis" (Paramount).

LANG, Walter; b. Memphis, Tenn. "The Ladybird" (First Div. Dist.); "The Satin Woman" (Lumas).

LEE, Rowland V.; b. Findlay, Ohio. "The Whirlwind of Youth" (Paramount).

LEHRMAN, Henry; b. Austria. "For Ladies Only" (Columbia) (co-dir.).

Directors and Producing Executives—THREE.

LENI, Paul; b. Stuttgart, Germany; educ. in Stuttgart and Berlin Academy of Designs; early career, costume designer, exhibited several paintings in Berlin Academy; stage career, produced prologues and revues; screen career, associated with Frederick Wilhelm Vitascopo, from which arose the UFA corporation; best known production in Europe was "The Three Wax Works"; joined Universal as director in 1926; "The Cat and the Canary," "The Chinese Parrot," "The Man Who Laughs" (Universal). Ad., Universal Studios, Universal City, Calif.

LEONARD, Robert Z.; b. Denver, Colo. "Adam and Evil" (M-G-M).

LOYD, Frank; b. Glasgow, Scotland. "Children of Divorce" (Paramount).

LORD, Del; b. Canada. "Lost at the Front" (First National); "Topsy and Eva" (United Artists).

LUBITSCH, Ernst; director; b. Berlin, Germany, January 28, 1892; educ. Sophien Gymnasium, Berlin; stage career, 7 years, studied under Victor Arnold, played dramatic and comic parts under Max Reinhardt; screen career, left stage in Berlin to act in one reel comedies, later directed his own starring comedies; directed for UFA, in Germany; "Gypsy Blood," "Passion," "One Arabian Night," (First National); "The Marriage Circle," "Three Women," "Kiss Me Again," "Lady Windermere's Fan" (Warner Bros.); "Rosita" (United Artists); "The Student Prince in Old Heidelberg" (M-G-M); "Montmartre,"

"Forbidden Paradise" (Paramount); now producing "The Patriot" for Paramount. Member, The Writers Club, M. P. Academy of Arts and Sciences. Ad., Lasky Studio, Hollywood, Calif.

—M—

McCAREY, Leo; b. Los Angeles, Calif. "Roach Stars Comedies" (Pathe).

McVEETY, Bernard; b. New York City. "The Broadway Drifter," "The Winning Oar" (Excellent).

McGOWAN, J. P.; b. S. Australia. "When a Dog Loves," "The Outlaw Dog," (FBO); "Red Signals" (Sterling); "The Lost Limited" (Rayart).

McGOWAN, Robert; b. Denver, Colo. "Our Gang Comedies" (Pathe).

McKAY, James. "Lightning" (Tiffany).

MACK, Anthony. "Our Gang Comedies" (Pathe).

MAYO, Archie; b. New York City. "Dearie" (Warner).

MEEHAN, J. Leo; b. Illinois. "Mother," "Naughty Nanette" (FBO).

MEINS, Gus. "Buster Brown Comedies," "Newlyweds and Their Baby Comedies," "Let George Do It Comedies" (Universal); "Imperial Comedies" (Fox).

MILLARDE, Harry; b. Springfield, O. "On Ze Boulevard" (M-G-M).

MITCHELL, Bruce; director; b. Freeport, Ill. Nov. 16; educ. U. S. Naval Acad., Annapolis; early career, civil engineer; stage career, 2 years stock, 1 year vaudeville, Keith and Orpheum, 6 months stage director; screen career, started with Universal in 1912, playing a heavy; directed for Thos. H. Ince, American, F. B. O.; now with Universal; "Love's Whirlpool" (Hodkinson); "Three Miles Up," "Sky High Saunders," "The Air Patrol," "The Phantom Flyer," "Won in the Clouds," "The Sky Skidder," "The Cloud Buster" (Universal). Hght. 6, 2½; wght. 225; brown hair; grey eyes. Member, Masonic 233 Club. Perm. ad., 3025 Pacific View Drive, Hollywood, Cal. Universal Studios, Universal City, Cal.

MITCHELL, Howard; b. Pittsburgh, Pa. "Breed of Courage" (FBO); "Hidden Aces" (Pathe).

MONTAGNE, Edward J.; scenario editor-in-chief at Universal; b. London, England; educ. Boys High School, Brooklyn, N. Y.; early career, newspaper work; screen career, author of over 350 produced screen stories, adapted 250 plays and books; started with Vitagraph and became editor of their Bayshore Studios; later Selznick scenario editor; also connected with Fox, Paramount, First National; for past four years has served in executive capacity with various of the larger companies; supervising editor at Universal during past two years and during that time has supervised practically all of the important stories made by that concern; just completed adaptation and continuity for "The Big Gun," coming releases "The Show Boat," "The Worm Turns," "13 Washington Square," "Ivanhoe," "Foreign Legion," "The Bragart" (Universal). Member Writers Club, Hollywood A. C., The Beach Club. Ad., Universal Studio, Universal City, Calif.

MOORE, Vin; "W. C. Tuttle Comedy-Westerns," "Blue-Bird Comedies" (Universal).

MURNAU, F. W.; b. Biedefeld, Germany; "Faust" (M-G-M).

MYERS, Zion; b. San Francisco, Calif.; "Animal Comedies," "O. Henry Series," "Imperial Comedies" (Fox).

—N—

NATHAN, Al; "Sunkist Comedies" (Bray).

NEILAN, Marshall; b. San Bernardino, Calif.; "Venus of Venice" (First National).

NELSON, Jack; b. Scranton, Pa.; "The Fighting Hombre," "Bulldog Pluck" (FBO); "Say It With Diamonds" (First Div. Dist.).

NEWFIELD, Sam; "Let George Do It," "Excuse Maker Comedies," "What Happened to Jane" (Universal); "Cameo Comedies" (Educational).

NEWMEYER, Fred; b. Central City, Colo.; "Too Many Crooks" (Paramount).

NIBLO, Fred; director and producer; b. and educ. York, Nebraska; stage career, 25 yrs. starred and produced own plays in every English speaking country; screen career, started as feature director with Thos. H. Ince; "The Mark of Zorro," "The Three Musketeers" (United Artists); "Camille" (First Nat'l); "Blood and Sand" (Paramount); "The Red Lily," "Ben Hur," "The Temptress," "The Enemy" (M-G-M). Ad., Metro-Goldwyn-Mayer Studios, Culver City, Calif.

NIGH, William; b. Berlin, Wis.; "Mr. Wu" (Metro-Goldwyn-Mayer); "The Nest" (Excellent).

NOY, Wilfred; b. England; "Eager Lips" (First Div. Dist.); "Spider Webs" (Artlee Pictures).

—O—

O'CONNOR, Frank; b. New York City; "Your Wife and Mine" (Excellent); "Sinews of Steel" (Lumas); "Colleen" (Fox).

OELZE, Charles; "Our Gang Comedies" (Pathe).

OLCOTT, Sidney; b. Toronto, Canada; "The Claw" (Universal).

—P—

PARKER, Albert; b. N. Y. C.; "The Love of Sunya" (United Artists).

PARROTT, James; "Charlie Chase Comedies" (Pathe).

PEMEROK, Percy; "Terror of Bar X" (FBO); "For Ladies Only" (Columbia) (co-dir.).

PEMEROK, Scott; "Galloping Thunder" (FBO); "Let George Do It," "Excuse Maker Comedies," "What Happened to Jane Comedies" (Universal).

PICKETT, Elizabeth; short subject director, scenarios, titles; b. Chicago, Ill., March 25th; educ. Wellesley College; previous career, historian, American Red Cross, wrote "The History of Red Cross Nursing" and "The Primer of the American Red Cross"; screen career, Red Cross Bureau of Pictures, then signed with Fox to long term contract; has directed, titled and edited over 50 Fox Varieties; original stories: "Wolf Fangs" and "Navajo," adapted and titled: "Wings of the Storm" and "The Monkey Talks," titled and edited: "Kentucky Pride," "Marriage License," "The Shamrock Handicap," "Whispering Sage," "Exploring the Amazon" (Fox Productions). Member, Town Hall Club, N. Y. C. Ad., William Fox Studios, Hollywood, Calif.

POLAND, Joseph Franklin; supervising editor of feature comedies at Universal; b. Waterbury, Conn., Sept. 4, 1892; educ. Erasmus Hall, St. John's Coll., Brooklyn, N. Y., Columbia University; screen career, started with Kalem, has been on the writing staff of Vitagraph, Fox, Metro, First National, Thos. Ince; wrote "The Perfect Flapper" and "Flirting With Love" for Colleen Moore, "That's My Baby" and "Hold That Lion," for Douglas MacLean; supervised following stories: "Fast and Furious," "Painting the Town," "The Love Thrill," "Silk Stockings," "The Irresistible Lover," "That's My Daddy," "The Cohens and the Kellys in Paris," "Give and Take," "Make Them Happy" (Universal Features). Ad., Universal Studios, Universal City, Calif.

POLLARD, Harry; director; b. Republic City, Kan., Jan. 23rd; educ. Fresno, Calif.; stage career, 10 yrs., stock, vaudeville and productions; screen career, director with American, Goldwyn, National, World, Frohman, Universal; "Uncle Tom's Cabin," "Poker Faces," "The Cohens and the Kellys," "Oh! Doctor," "California Straight Ahead," "I'll Show You the Town," "K. the Unknown," "Sporting Youth," "The Reckless Age," "Leather Pusher" Series with Reginald Denny (Universal). Ad., Universal Studios, Universal City, Calif.

PRATT, Gil; b. Providence, R. I.; "Standards Comedies" (FBO); "Smith Family Comedies" (Pathe).

—R—

RABOCH, Alfred; b. New York City; "The Coward" (FBO).

RAY, Albert; b. New Rochelle, N. Y.; "Love Makes 'Em Wild," "Rich But Honest" (Fox).

- RAYMAKER, Herman C.**; director; b. Fruitvale, Calif., Jan. 22; educ. high school, Petaluma, Calif.; screen career, started as actor with Mack Sennett in 1915; directed Charley Murray, Chester Conklin, Mal St. Clair, Eddie Sutherland, Louise Fazenda, Ben Turpin; directed "Hall Room Boys Series" (Columbia); "Tracked in the Snow Country," "Below the Line," "Heroes of the Big Snow," "The Night Cry," "Simple Sis," "Millionaires," "His Jazz Bride," "The Gay Old Bird" (Warner Bros.); Monty Banks in "Flying Luck" and "Racing Luck." Ad., Hollywood Athletic Club, Hollywood, Calif.
- REED, Luther**; b. Berlin, Wis.; "Evening Clothes," "The World at Her Feet" (Paramount).
- REISNER, Charles F.**; b. Minneapolis, Minn.; "What Every Girl Should Know" (Warner).
- REYNOLDS, Lynn**; b. Harlan, Iowa; "Hey, Hey, Cowboy" (Universal) (also scen.) (died March 4, 1927).
- RICHMOND, Joseph R.**; "Al Joy Comedies" (Cranfield & Clarke).
- ROBBINS, Jess**; b. Dayton, Ohio; "Imperial Comedies," "Helen & Warren Series," "Van Bibber Series" (Fox).
- ROBERTS, Stephen**; b. West Virginia; "Maid Comedies" (Educational).
- ROBERTSON, John Stuart**; director; b. London, Ont., Canada, June 14th; educ. St. Thomas, Ont.; stage career, stock, 2 yrs., with Rose Stahl, Chas. Frohman, Maude Adams, Henry B. Harris, etc.; screen career, started with Vitagraph as an actor, later directed; stars include John Barrymore, Lillian and Dorothy Gish, Elsie Ferguson, Mary Pickford, Richard Barthelmess; "Dr. Jekyll and Mr. Hyde," "Tess of the Storm Country," "Sentimental Tommy" (Paramount); "Twenty-One," "Classmates," "Shore Leave," "The Enchanted Cottage," "Soul Fire," "The Bright Shawl" (Inspiration-First Nat'l); "Annie Laurie," "The Road to Romance," "Captain Salvation" (M-G-M).
- RODNEY, Earle**; b. Toronto, Ont., Canada; "Jimmie Adams Comedies" (Educational); "Mack Sennett Comedies," "Alice Day Comedies" (Pathe).
- ROGELL, Albert**; director; b. and educ. Oklahoma City, Okla., August 25th; stage career, stock, screen career, produced a series of two-reelers on his own, later signed as director with Sol Lesser, F.B.O., Universal, First National; "Rough and Ready," "The Western Whirlwind," "The Fighting Three," "Grinning Guns," "Men of Daring" (Universal); "Somewhere in Sonora," "The Sunset Derby," "The Devil's Saddle," "The Red Raiders," "The Shepherd of the Hills" (First National). Member, 233 Masonic Club. Ad., First National Studios, Burbank, Calif.
- ROSEN, Phil**; b. Machias, Me.; "Heaven on Earth" (Metro-Goldwyn-Mayer); "Salvation Jane" (FBO); "The Woman Who Did Not Care" (Lumas); "In the First Degree," "Closed Gates," "Thumbs Down," "The Cruel Truth," "Stranded" (Sterling).
- ROSSON, Arthur**; b. England; "Set Free" (Universal); "The Last Outlaw" (Paramount).
- ROSSON, Richard**; b. New York City; "Ritz," "Rolled Stockings" (Paramount).
- RUGGLES, Wesley**; b. Los Angeles, Calif.; "Re-ware of Widows," "Collegians Series" (Universal).
- S—
- ST. CLAIR, Malcolm**; b. Los Angeles, Calif.; "Knockout Reilly" (Paramount).
- SANDRICH, Mark**; b. New York; "Cameo Comedies" (Educational); "Imperial Comedies" (Fox).
- SANTELL, Alfred**; b. San Francisco, Calif.; "Orchids and Ermine" (First National).
- SCHERTZINGER, Victor**; b. Philadelphia, Pa.; "The Heart of Salome," "The Secret Studio" (Fox).
- SCOTT, Lester, Jr.**; producer; b. Los Angeles, Calif., March 14, 1892; educ. Calif. Inst. of Technology; screen career, started with Biograph; now producing for distribution through Pathe, "Buddy Roosevelt Series," "Wally Wales Series," "Buffalo Bill Jr. Series." Member, Hollywood Athletic Club and Deauville Beach Club. Ad., Lester Scott Productions, 861 Seward Street, Hollywood, Calif.
- SEASTROM, Victor**; b. Vermland, Sweden "The Scarlet Letter" (M-G-M).
- SEDGWICK, Edward**; b. Galveston, Texas "Slide, Kelly, Slide," "The Bugle Call" (M-G-M).
- SEILER, Lew**; b. New York; "Outlaws of Red River," "Tumbling River" (Fox).
- SEITER, William A.**; director; b. New York City, June 10; educ. Hudson River Mil. Acad., N. Y.; screen career, 13 years; appeared as actor with Norma Talmadge; later selected by D. W. Griffith to be co-featured in two reelers; resigned in favor of directing; directed for Warner Bros., F. B. O., Paramount, Universal; "The Small Bachelor," "Out All Night," "Live and Let Live," with Reginald Denny; "Thanks for the Buggy Ride," with Laura La Plante; "Take It From Me," "The Cheerful Fraud," "Relling Home," "Skinner's Dress Suit" (Universal). Ad., Universal Studios, Universal City, Calif.
- SEITZ, George B.**; b. Boston, Mass.; "The Great Mail Robbery" (F. B. O.); "The Blood Ship" (Columbia).
- SELMAN, David**; b. New York; "Paying the Price" (Columbia).
- SIDNEY, Scott**; b. Pennsylvania; "No Control" (Pathe).
- SISTROM, William**; General Manager De Mille Studios; first important work in motion picture industry was that of building Universal's Fort Lee Laboratories and Studios; made survey of Universal's California Studios and was appointed General Manager; when W. R. Hearst formed Cosmopolitan Productions he was placed in charge of production; their first picture was "Humoresque," directed by Frank Borzage; when Metropolitan Pictures was formed he was appointed General Manager of production; later Cecil B. De Mille appointed him General Manager of the De Mille Studios. Pictures made during his regime include: "The King of Kings," "The Angel of Broadway," "The Wreck of the Hesperus," "Forbidden Woman," "My Friend From India," "The Main Event" and "The Fighting Eagle." Ad., De Mille Studios, Culver City, Calif.
- SMITH, Cliff**; b. Richmond, Ind.; "Spurs and Saddles" (Universal).
- SMITH, David**; b. England; "Blue-Bird Comedies" (Universal).
- SMITH, Noel Mason**; b. Rockland, Me.; "One Chance in a Million" (Lumas).
- SMITH, Richard**; "Blue-Bird Comedies" (Universal).
- STAHL, John M.**; b. and educ. N. Y.; stage career, stock, 1909; productions, vaudeville; screen career, started as an actor in 1913; started directing in 1914; affiliated with Louis B. Mayer for a number of years at First National and Metro-Goldwyn-Mayer; "One Clear Call," "The Dangerous Age," "The Wanters," "Why Men Leave Home," "Husbands and Lovers," "Fine Clothes," "Memory Lane" (First National); "Lovers?" "In Old Kentucky" (M-G-M). Has joined Tiffany Productions as vice-president in charge of production and the firm name has been changed to Tiffany-Stahl Productions.
- STEIN, Paul**; b. Vienna; "The Climbers" (Warner).
- STOLOFF, Ben**; b. Philadelphia, Pa.; "The Circus Ace" (Fox).
- STORM, Jerome**; b. Denver, Colo.; "Ladies at Ease" (First Div.).
- STRAYER, Frank R.**; b. Altoona, Pa.; "Pleasure Before Business" (Columbia); "Rough House Rosie" (Paramount).
- SUTHERLAND, Edward**; b. London; "Firemen, Save My Child" (Paramount).
- SWEET, Harry**; b. Colorado; "Blue-Bird Comedies" (Universal); "Helen and Warren Series" (Fox).
- T—
- TAUROG, Norman**; b. Chicago, Ill.; "Taxedo Comedies," "Maid Comedies," "Lloyd Hamilton Comedies," "Dorothy Devore Comedies" (Educational).

TAYLOR, Ray; "Mustang Series," "Whispering Smith Rides" (Universal).
THORPE, Richard; b. Hutchinson, Kansas; "The Kidn' Rowdy," "Tearin' Into Trouble," "The Meddlin' Stranger," "Pals in Peril," "Skedaddle Gold," "White Pebbles," "The Interferin' Gent" (Pathe).
TUTTLE, Frank; director; b. New York City, August 6; educ. The Hill School, Yale University, Academic 1915; early career, assistant editor Vanity Fair and publicity director N. Y. Philharmonic Orchestra; screen career, started with Famous as writer in 1920; wrote script for "The Kentuckians," organized The Film Guild and directed, 1921-24; re-joined Famous as director; "Kid Boots," "Time to Love," "The Spotlight," "The Lucky Devil," "Miss Bluebeard," "Lovers in Quarantine," "A Kiss in the Dark," "The American Venus," "Love 'Em and Leave 'Em," "One Woman to Another" (Paramount). Member, Comedy Club, Psi Upsilon, Wolf's Head, Coffee House Club. Ad., Lasky Studio, 5421 Marathon, Hollywood, Calif.

—V—

VAN DYKE, W. S.; b. San Diego, Calif.; "California" (Metro-Goldwyn-Mayer); "Eyes of the Totem," "Heart of the Yukon" (Pathe).
VAN PELT, Ernest; "The Avengeing Fange" (Pathe).
VIDOR, King W.; b. Galveston, Texas; "La Boheme," "Bardelys the Magnificent," "The Big Parade" (M-G-M).
VIGNOLA, Robert G.; b. Italy; "Cabaret" (Paramount).
VON STROHEIM, Erich; b. Austria; "Greed," "The Merry Widow" (Metro-Goldwyn-Mayer).

—W—

WALLACE, Richard, director; b. Sacramento, Calif.; August 26, 1894; educ. Sacramento schools and Medical College, Chicago, Ill.; previous experience, embalmer; screen career, started with Sennett-Keystone as jack-of-all trades; became in turn film editor, writer and director; has been connected with Universal, Hal Roach, Warner Bros., Fox and First National; directed "A Texas Steer," "American Beauty," "The Poor Nut," "McFadden's Flats" (First National).
WALSH, Raoul A., director; b. N. Y. City, Mar. 11; educ. St. Francis Xavier, Seton Hall, N. Y.; stage career, juveniles, leads, heavies in N. Y. stage productions; screen career, D. W. Griffith (appeared as John Wilkes Booth in "The Birth of a Nation"); wrote, acted, directed with Edison, Pathe, Universal, Fox, United Artists; directed Douglas Fairbanks in "The Thief of Bagdad," "Directed" "What Price Glory," "Loves of Carmen" (Fox); directing "Sadie Thompson" (United Artists) for which he wrote script and in which he plays lead. Hght. 5, 11; wght. 170; dark brown hair; blue eyes. Member of Lambs, New York Athletic and Hollywood Athletic Clubs.

—A—

ADAMSON, Ewart; "Yours to Command" (co-scen.); "Not for Publication" (FBO) (adapt.).
ANDERSON, Doris; "Afraid to Love" (Paramount) (co-scen. & adapt.); "Ain't Love Funny" (FBO) (scen.); "Ten Modern Commandments" (co-scen.); "The World at Her Feet" (adapt.); "Hula" (Paramount) (adapt.).
ANTHONY, Walter; title writer; b. Stockton, Calif., February 13th; previous career, 15 years' dramatic and musical criticism on San Francisco newspapers; screen career, started with Mack Sennett, now with Universal; wrote titles for "Beloved Rogue" (United Artists), "Don Juan" (Warner Bros.), "Les Misérables," "Uncle Tom's Cabin," "The Man Who Laughs," "The Cat and the Canary" (Universal). Home ad., 517 Alpine Drive, Beverly

WATERS, John; b. New York City; "Arizona Bound," "The Mysterious Rider," "Drums of the Desert" (Paramount).
WATSON, William; b. Montreal, Canada; "Billy Dooley Comedies" (Educational and Paramount).
WEBB, Millard; b. Clay City, Ky.; "The Love Thrill" (Universal); "Naughty But Nice" (First National).
WEBER, Lois; b. Allegheny, Pa.; "Sensation Seekers" (Universal) (also scen.).
WHITE, Jules; b. Budapest, Hungary; "Animal Comedies," "Imperial Comedies" (Fox).
WILCOX, Herbert; b. London; "Tip-Toes," "Mme. Pompadour" (Paramount).
WILDE, Ted; b. New York City; "Babe Comes Home" (First National).
WILSON, Ben; b. Corning, Iowa; "Riders of the West," "Range Riders" (Rayart) (actor and dir); "Saddle Jumpers," "Western Courage" (Rayart) (directed).
WILSON, Carey; producer and scenario writer; First National Studios; b. Philadelphia, Pa., May 19, 1889; educ. High School, Rutherford, N. J., and Public Industrial Art School, Philadelphia; early career, sales manager, Fox Film Corp.; screen career, started with Goldwyn, 1921; important scenarios include "His Secretary," "Nellie, the Beautiful Cloak Model," "He Who Gets Slapped," "Ben Hur" (M-G-M); "The Private Life of Helen of Troy," "The Stolen Bride," "Naughty But Nice," "American Beauty," "Hard-Bolled Hagerty," "The Tender Hour," "Orchids and Ermine," "The Sea Tiger," "The Silent Lover," "Midnight Lovers" (First National). Member, Screen Writers Guild, Hollywood A. C., Lakeside Golf Club, Gables Beach Club, Academy of Motion Picture Arts and Sciences. Ad., First National Studios, Burbank, Calif.
WINDERMERE, Fred; b. Muscatine, Ia.; "She's My Baby" (Sterling).
WOOD, Sam, director; b. Philadelphia, Pa., July 10; educ. M. Hall, Stanton, Phila.; early career, investment broker in Los Angeles; screen career, started as an actor with Famous Players in "A Gentleman of Leisure"; has directed for Paramount, First National, Principal, F. B. O., M-G-M.; "Bluebeard's Eighth Wife," "Prodigal Daughters," "The Great Moment," "What's Your Hurry," "Fascinating Youth" (Paramount); "One Minute to Play," "Racing Romeo" (F. B. O.); "Rookies," "The Fair Co-Ed" (M-G-M). Member, Los Angeles A. C., Rancho Golf Club, Fox Hill Country Club, Swimming Club. Ad., Metro-Goldwyn-Mayer Studios, Culver City, Calif.
WORNE, Duke; "Daring Deeds," "Speedy Smith," "The Silent Hero" (Rayart).
WRAY, John Griffin; b. Minneapolis, Minn.; "Singed" (Fox).
WRIGHT, Tenny; b. Brooklyn, N. Y.; "The Fighter Comeback" (Pathe).
WYLE, William; b. France; "Blazing Days," "Hard Fists," "Mustang Series" (Universal).

WRITERS

Hills, Calif. Universal Studios, Universal City, Calif.

ARMSTRONG, Burl; "Red Signals" (Sterling).
AVERY, Suzanna; "When Seconds Count," "Speedy Smith" (Rayart).

—B—

Baird, Leah; also actress; b. Chicago, Ill.; "The Return of Boston Blackie" (First Div. Dist.) (scen. & adapt.).
BAKER, C. Graham; scenario writer; b. Evansville, Ind., July 16; educ. Boys High, Brooklyn, N. Y.; previous career, newspaper man; screen career, started with Vitagraph writing Larry Semon and Sidney Drew comedies; became scenario editor for Vitagraph and also directed more than twenty pictures for them; other companies include Fox, Inspiration, Universal, First National, now with Warner Brothers, for whom he has written over fif-

- teen scenarios in past two years; "The Little Minister" (Vitagraph), "The Beautiful City," "Just Suppose" (First Natl.), "The Girl from Chicago," "In Name Only," "Heart of Maryland," "White Flannels," "The Third Degree," "My Official Wife," "Irish Hearts," "Slightly Used" (Warner Bros.). Member, The Friars, The Writers, Calif. Country Club. Home ad., 318 No. Van Ness Ave., Los Angeles, Calif. Warner Bros. Studio, Hollywood, Calif.
- BAKER, Melville;** "High Hat" (First National) (co-scen.).
- BALASZ, Bela;** "Madame Wants No Children" (Fox).
- BEEBE, Ford I.;** "The Man from Hardpan," "Don Desperado," "Two Gun of the Tumbleweed," "Border Blackbirds" (Pathe).
- BENTON, Curtis;** b. Toledo, Ohio; "Down the Stretch" (Universal); "The Sunset Derby" (First National).
- BERANGER, Clara;** b. Baltimore, Md.; "The Little Adventuress" (Pathe) (adapt. & scen.).
- BERN, Paul;** b. Germany; "Three Hours" (First National); "The Beloved Rogue" (United Artists).
- BINGHAM, Edfrid;** b. Oak Hill, Ohio; "The Coward" (FBO) (co-scen.).
- BLASDALE, Evanne;** "The Fighting Hombre" (co-scen.); "Bulldog Pluck" (FBO) (co-adap.).
- BOASBERG, Al.;** b. Buffalo, N. Y., December 5th; educ. Buffalo high schools; stage career, co-author of Music Box Review, 1924-5, writer of vaudeville sketches; screen career, started as comedy constructor with Buster Keaton on "Batling Butler"; now freelancing, writing originals, gags, titles and continuities; identified with: "Kosher Kitty Kelly," "Uneasy Payment," "Homestruck," "Wisecracker Series" (FBO), "McFadden's Flats," "Smile, Brother, Smile" (First Natl.), "Rookies," "The Fair Co-Ed," "Batling Butler" (M-G-M), "Too Many Crooks" (Paramount), "Quarantined Rivals" (Lumas). Home ad., 729 S. Normandie, Hollywood, Calif. Mngt., Edward Small Co., 6331 Hollywood Blvd., Hollywood, Calif.
- BOOTH, C. B.;** "The Meddlin' Stranger" (Pathe).
- BOTLER, Wade;** b. Santa Ana, Calif.; "Soft Cushions" (Paramount) (co-scen.).
- BRANCH, William;** "Pleasure Before Business" (adapt.); "Poor Girls" (Columbia).
- BRIANT, Roy;** "Running Wild" (Paramount).
- BRODERICK, Helen;** "The Mystery Club" (Universal) (scen. & co-adap.).
- BRONSTON, Douglas;** b. Richmond, Ky.; "Snowbound" (Tiffany).
- BROWNE, Betty;** title writer; b. N. Y. City, Jan. 19, 1900; educ. Washington Irving High, N. Y. C.; stage career, vaudeville, Ziegfeld Follies (Fannie Brice's understudy); screen career, started in Christie Comedies, now with Mack Sennett; "The Pest of Friends," "Smith's Bow Boat Race," "Smith Baby's Birthday," "The Beach Club," "The Bicycle Flirt," "The Girl from Everywhere," (Pathe). Hght., 5, 6; wght., 130; blonde hair; blue eyes. Member, The Writers Club. Home ad., 2593 Beachwood Drive, Hollywood, Calif. Mack Sennett Studio, 1712 Glendale Blvd., Los Angeles, Calif.
- BROWNE, EARLE;** "The Love of Sunya" (United Art.).
- BUFFINGTON, Adele;** b. St. Louis, Mo.; "Easer Lips" (First Div. Dist.).
- BURBRIDGE, Betty;** "Tearin' Into Trouble," "Code of the Cow Country," "White Pebbles," "The Phantom Buster," "The Interferin' Gent" (Pathe).
- BUTLER, Frank;** "No Man's Law" (Pathe) (adapt.).
- C—
- CANNON, Raymond;** b. Long Hollow, Tenn.; "Fast and Furious," "Taxi Taxi" (Universal) (adapt.); "The Rejuvenation of Aunt Mary" (Pathe) (cont.).
- CHAPIN, Frederic;** b. Cleveland, Ohio; "Soft Cushions" (Paramount) (co-scen.); "The Trunk Mystery," "The Little Firebrand" (Pathe).
- CLARK, Frank Howard;** b. Pittsburgh, Pa.; "The Prairie King" (Universal); "Tom's Gang" (FBO).
- CLARK, Herbert C.;** "Mountains of Maunhattan" (Lumas).
- COBURN, Walter J.;** "Pals in Peril" (Pathe).
- COHN, Alfred A.;** b. and educ. Freeport, Ill., March 26th; previous career, newspaper reporter, on staff of A. P., magazine writer ("K. Owen"), screen career, publicity director for Mary Pickford, then free lanced on scenarios and titles; specializing in characterization and mystery type of story; "Friendly Enemies" (Pathe), "The Jazz Singer" (Warner Bros.), "Frisco Sally Levy" (M-G-M), collaborated on "The Gorilla" (First Natl.), "The Cat and the Canary," "His People," "The Cohens and the Kellys," "The Cohens and the Kellys in Paris," "We Americans," "The Last Warning" (Universal). Member, The Writers, Screen Writers Guild. Ad., 5617 Hollywood Blvd., Hollywood, Calif. He 7264.
- COLDEWEY, Anthony;** b. Louisville, Ky.; "The Rejuvenation of Aunt Mary" (Pathe) (co-adap.); "Dearie," "The Desired Woman" (Warner).
- COLLINGS, Pierre;** b. Nova Scotia; "Knock-out Reilly" (Paramount) (co-scen.); "Time to Love" (Paramount) (scen.).
- CONDON, Charles R.;** b. Chicago, Ill.; "What Happened to Father" (Warner).
- CONSELMAN, WILLIAM;** "Slaves of Beauty" (Fox); "Paid to Love" (Fox) (co-scen.).
- CORRIGAN, Lloyd;** "Wedding Bills" (Paramount) (co-scen.).
- CRIZER, Tom J.;** "Rubber Heels" (Paramount) (co-adap.).
- CROZIER, Emmett;** "Blind Alleys" (Paramount).
- CUNNINGHAM, Jack;** b. Iona, Iowa; "Capt. Salvation" (Metro-Goldwyn-Mayer).
- CURTIS, Leslie;** "Western Courage" (Rayart).
- D—
- DARLING, Scott;** b. Toronto, Ont., Canada; "Yours to Command" (FBO) (co-scen.); "Topsy and Eva" (United Artists); "On Ze Boulevard" (M-G-M) (co-scen.); "Blue Bird Comedies" (Universal) (director).
- DAVIS, Frank;** "California" (Metro-Goldwyn-Mayer); "The Silent Avenger" (Lumas).
- DEL RUTH, Hampton;** b. Venice, Italy; "Lost at the Front" (First National); "Naughty" (First Div. Dist.) (dir. & cont.).
- DILLON, Robert;** b. New York; "A Million Bid" (Warner); "Riders of the West," "Range Riders" (Rayart); "Cameo Comedies" (Educational) (director).
- DIX, Beulah Marie;** b. Plymouth, Mass.; "The Country Doctor" (Pathe).
- DOHERTY, Ethel;** "Rough House Rosie" (Paramount) (co-scen.); "Hula" (Paramount) (scen.).
- DOTY, Douglas;** b. New York City; "Vanity," "The Fighting Eagle" (Pathe) (adapt. & cont.).
- DUFFY, Gerald;** "See You in Jail" (First National).
- DUNN, Winifred;** scenario writer; b. Rochester, N. Y., June 14th; educ. private tutors, Chicago; screen career, sold story to Selig Polyscope, and wrote for them for about a year, followed this with "The Children Pay" and "The Red Viper," assisting on production of both; to California with Sawyer & Lubin; other companies include Vitagraph, Robertson-Cole, Metro, Mary Pickford, First Natl.; "The Shooting of Dan McGrew," "Along Came Ruth," "Happiness," "The Beauty Prize" (M-G-M), "Sparrows" (United Artists), "Twinklotoes," "Lonesome Ladies," "The Patent Leather Kid," "The Drop Kick" (First Natl.). Home ad., 1920 Hillcrest Rd., Hollywood, Calif. Mngt., Edward Small, 6331 Hollywood Blvd., Hollywood, Calif.
- d'USSEAU, Leon;** See directors and producing executives.

—E—

EDDY, Robert; "Long Pants" (First National); "Three's a Crowd" (First National) (co-scen.).

—F—

FAYE, Randall H.; "The Heart of Salome," "Rich But Honest," "Colleen" (Fox).

FORT, Garrett; "White Gold," "The Yankee Clipper" (Pathe) (co-adap.).

FOSTER, Bert; "Galloping Thunder" (FBO) (Co-scen.).

FOX, Finis; also director; b. Cadde, Okla., Oct. 8th; educ. Arkadelphia Methodist College, Ark., Polytechnic College, Fort Worth, Tex., & Ft. Worth Univ.; previous career, newspaper editor, state legislator; screen career, sold original to Metro, "Jury of Fate," produced in 1917 with Mabel Taliaferro; has written originals and adaptations for more than fifty stars; directed and produced "The Woman Who Sinned"; adapted "Resurrection" and "Ramona" (United Artists). Member, Hollywood Athletic Club. Ad., Tec-Art Studios, Hollywood, Calif.

FURBER, Douglas; "Lovers?" (Metro-Goldwyn-Mayer) (co-scen.).

FURTHMAN, Jules; b. Chicago, Ill.; "Casey at the Bat" (Paramount); "Fashions for Women" (Paramount) (co-adap.).

—G—

GANGLON, Paul; "The Mysterious Rider," "Arizona Bound," "Ten Modern Commandments" (Paramount) (co-scen.).

GARDINER, Betty; "Cabaret" (Paramount).

GARNETT, Tay; "No Control" (Pathe) (co-adap.).

GATES, Harvey; b. Hawaiian Islands; "Heaven on Earth" (Metro-Goldwyn-Mayer); "The Brute," "The Black Diamond Express," "The Bush Leager" (Warner).

GERAGHTY, Tom; b. Rushville, Ind.; "Firemen, Save My Child" (Paramount) (co-scen.).

GIBSON, TOM; b. Boston, Mass.; "The Climbers" (Warner).

GOLDBECK, Willis; "Convoy" (First National).

GOODRICH, John; b. Delavan, Wis.; Special Delivery" (Paramount) (adap.).

GREEN, Howard J.; b. San Francisco, Cal., March 20th; educ. grammar, high, Hastings Law Coll., San Francisco; early career, newspaper man; stage career, revue writer, member of vaudeville producing firm of Heckey & Green; screen career, started with Johnny Hines adapting "White Pants Willie"; comedy construction on Harold Lloyd's "The Kid Brother" (Paramount), "The Patent Leather Kid," "The Private Life of Helen of Troy," adaptation of "The Life of Riley" (First Natl.); now writing an original for Chas. Murray and George Sidney for First National. Home ad., 1233 So. Redondo Blvd., Los Angeles, Calif. First National Studios, Burbank, Calif.

GREY, Johnnie; b. New York; "Tracked by the Police" (Warner).

GUIHAN, FRANCES; "In the First Degree," "She's My Baby," "Closed Gates," "Thumbs Down," "The Cruel Truth," "Face Value," "Stranded" (Sterling).

—H—

HALSEY, Forrest; b. Newark, N. J.; "Broadway Nights" (First National) (adap.).

HARRIS, Ray; "Rubber Heels," "Man Power" (Paramount) (co-adap.).

HAYWARD, Leland; "For the Love of Mike" (First National) (co-scen.).

HEATH, Percy; "Ritz" (Paramount) (co-scen.), "Fashions for Women," "Rolled Stockings" (Paramount) (scen.).

HEILBRON, Adelaide; "Dance Magic" (First National).

HERBERT, F. Hugh; scenario writer; b. Vienna, Austria, May 29, 1897; educ. Gresham School, Holt, England, and London School of Mines; previous career, newspaper man, advertising man, novelist, screen career, started with Paramount, later with Fox, now writing

for Metro-Goldwyn-Mayer; "The Demi-Bride," "Adam and Evil," "Tea for Three," "Baby Mine" (M-G-M). Hght., 5, 9; wght., 155; dark hair; brown eyes. Member, Hollywood A. C., Green Room Club. Home ad., 523 N. Arden Blvd., Hollywood, Calif. M-G-M Studios, Culver, City, Calif.

HIBBARD, Enid; b. Cincinnati, Ohio, Feb. 27; "The Coward" (FBO) (cont.); "Ladies Beware" (FBO) (adap.).

HIVELY, George; b. Springfield, Mo.; "The Rambling Ranger," "The Western Rover" (Universal).

HOERL, Arthur; "The Million Dollar Mystery" (Rayart).

HORAN, Charles; b. New York; "Horseshoes" (Pathe) (co-scen.).

HOWELL, Dorothy; b. Chicago, Ill.; "Birds of Prey," "The Price of Honor," "Rich Men's Sons," "Paying the Price," "The Romantic Age," "The Kid Sister" (Columbia); "Alias the Lone Wolf" (Columbia) (co-scen.).

—I—

INGHRAM, Frank L.; "The Fightin' Comeback," "The Ridin' Rowdy," "Skeedaddle Gold" (Pathe).

—J—

JACKSON, Joseph; Educ. Wesleyan Coll., Columbia University; previous career, assistant dramatic editor, N. Y. World; screen career, started with Goldwyn Pictures Corp., as publicity director for five years; publicity director for Rudolph Valentino; associate editor Paramount scenario department for one year; supervising editor on "We're in the Navy Now," "Stranded in Paris" (Paramount); adaptation and continuity (with Doris Anderson) of "Afraid to Love" (Paramount); author "Twisted Faces" (Universal), "On to Reno" (Pathe). Now freelancing. Member, The Writers, Wampas, Phi Kappa Psi. Home ad., 5868 Tuxedo Terrace, Hollywood, Calif.

JACKSON, Lois; "What Every Girl Should Know" (Warner).

JACKSON, Marion; "Arizona Bound" (Paramount) (adap.); "Somewhere in Sonora," "The Land Beyond the Law," "The Devil's Saddle" (First National) (adap.); "Men of Daring" (Universal) (adap. & cont.).

JACOBS, Harrison; "Set Free," "Spurs and Saddles" (Universal).

JEFFERSON, L. V.; b. Carthage, Mo. "One Chance in a Million," "Catch as Catch Can" (Lumas).

JONES, Grover; b. Terre Haute, Ind. "Grinning Guns" (Universal); "Wedding Bills" (Paramount) (co-scen.).

JOSEPHSON, Julien; b. Roseburg, Ore. "The Whirlwind of Youth" (Paramount).

JUNGMEYER, Jack; "Hills of Peril," "The Circus Ace," "Good as Gold," "Tumbling River" (Fox).

—K—

KENYON, Al; b. San Francisco, Cal. "Simple Sis" (Warner).

KING, Bradley; b. N. Y. C. "Mockery" (M-G-M).

KLEIN, Philip; b. New York City. "Is Zat So?" (Fox).

KRUSADA, Carl; "The Arizona Whirlwind" (Pathe).

—L—

LANGDON, James; "Three's a Crowd" (First National) (co-scen.).

LEE, Robert N.; "Ritz" (Paramount) (co-scen.).

LESTER, William; "Hard Fists" (Universal); "The Broncho Buster" (Universal) (adap.); "Hands Off" (Universal) (co-scen.); "Range Courage" (Universal) (co-adap.); "The Fighting Three" (Universal).

LEVINE, Sonya; "The Heart Thief" (Pathe); "The Princess from Hoboken" (Tiffany).

LIGHTON, Louis D.; "Children of Divorce" (Paramount) (co-scen.).

LOGUE, Charles; b. Boston, Mass. "Held by the Law" ("Red Clay") (Universal); "The Claw" (Universal) (adapt.).
LONG, Louise; "Rough House Rosie" (Paramount) (co-scen.); "The World at Her Feet," "Man Power" (Paramount) (scen.).
LORD, Robert; "The Swell-Head" (Columbia).
LORING, Hope; b. Madrid, Spain. "Children of Divorce" (Paramount) (co-scen.).
LOVETT, Josephine; (Mrs. John Robertson). b. San Francisco, Cal., Oct. 21; educ. Sargent's Dramatic School, N. Y.; stage career, with Henry Miller, "Her Husband's Wife," H. B. Harris "The Lion and the Mouse," Robt. Edeson, "A Man's Man," Grace George rep.; first adaptation was "Sentimental Tommy," (Paramount); adapted "The Enchanted Cottage," "Classmates," "Shore Leave," "Soul Fire" (First National); "The Road to Romance," "Annie Laurie," "The Bugle Call," "The Ordeal" (M-G-M); "Tess of the Storm Country" (United Artists). Member, The Writers Club, Hollywood, Calif. Ad., M-G-M Studios, Culver City, Calif.

—M—

MCCARTHY, Henry; b. San Francisco, Calif. "Sineux of Steel" (Lumas).
McDERMOTT, John; b. Green River, Wyo. "Senorita," "Evening Clothes" (Paramount).
McGUINNESS, James K.; "The Secret Studio" (Fox).
MANKIEWICZ, Herman J.; "Fashions for Women" (Paramount) (co-adap.).
MARION, Frances; b. San Francisco, Cal. "Mme. Pompadour" (Paramount); "The Callahans and the Murphys" (M-G-M).
MASON, Sarah Y.; "Cradle Snatchers" (Fox).
MATZEN, Madelaine; "The Fighting Hombre" (FBO) (co-scen.); "Bulldog Pluck" (FBO) (co-adap.).
MAXWELL, E. C.; "Eyes of the Totem" (Pathe) (adapt.); "Heart of the Yukon" (Pathe) (scen.).
MEEHAN, Elizabeth; "The Telephone Girl" (Paramount).
MEREDYTH, Bess; scenario writer; b. and educ. Buffalo, N. Y.; stage career, concert pianist, stock, vaude.; screen career, started as extra with Mary Pickford, played leads and starred for Universal, had ambition to write and joined scenario department; during past five years has written originals and adaptations for many of the screen's famous stars; "Thy Name is Woman," "The Red Lily," "A Slave of Fashion," (M-G-M); "The Love Hour" (Vitagraph); "The Wife Who Wasn't Wanted," "The Sea Beast," "Don Juan," "When a Man Loves" (Warner Bros.); "The Magic Flame" (United Artists); "Rose of the Golden West," "The Noose" (First Natl.). Ad., First National Studios, Burbank, Calif.
MERRICK, George M.; "Terror of Bar X" (FBO) (adapt.).
MILLER, J. Clarkson; "Rubber Heels" (Paramount).
MILLER, Seton; "Paid to Love" (Fox) (co-scen.).
MILNE, Peter; b. N. Y. C. "The Great Mail Robbery" (FBO).
MINTZ, Sam; "Rubber Heels," "Man Power" (Paramount) (co-adap.).
MONTAGNE, Edward J.; See Directors and Producing Executives.
MOON, Lorna; b. Scotland. "Mr. Wu" "After Midnight" (M-G-M).
MORGAN, Byron; b. Carthage, Mo. "Rookies" (Metro-Goldwyn-Mayer).
MORGAN, George; "Galloping Thunder" (FBO) (co-scen.).
MORRIS, Reginald; b. New York. "Casey at the Bat" (Paramount) (co-adap.); "Beauty Parlor Series" (FBO) (director).
MURFIN, Jane; b. Quincy, Mich. "The Notorious Lady," "Prince of Head Waiters" (First National) (adapt.).
MYTON, Fred; b. Garden City, Kansas. "The Mysterious Rider" (Paramount) (co-scen.); "The Blood Ship" (Columbia).

—N—

NATTEFORD, John Francis; "The Ladybird" (First Div. Dist.); "Hidden Aces" (Pathe); "Backstage," "The Beauty Shoppers," "The Tired Business Man" (Tiffany); "Lightning" (Tiffany) (adapt.).
NEVILLE, John; "The Enchanted Island" (Tiffany).

—O—

O'DONOHUE, J. T.; "What Price Glory" (Fox).
O'HARA, Mary; "Perch of the Devil" (Universal) (adapt.); "Framed" (First National) (adapt. & cont.).
OLCOTT, Peggene; "Saddle Jumpers" (Rayart).
ORR, Gertrude; scenario writer; b. Covington, Ky.; Jan. 17th; educ. Vassar College; previous career, reporter and feature writer on The Denver Post; screen career, started with Thos. H. Ince; also connected with F.B.O., Fox, Paramount; "Loves of Carmen," "Mother Machree," "Singed," (Fox); "Her Summer Hero" (FBO); "Night Life" (Tiffany); "The Blind Goddess" (Paramount). Hght. 5, 4½; wght. 110; brown hair. Ad. 114 So. Irving Blvd., Hollywood, Calif.
ORTH, Marian; "The Love Thrill" (Universal) (adapt.); "White Gold" (Pathe) (co-adap.); "The Woman Who Did Not Care" (Lumas) (adapt.).
OXFORD, Buckleigh Fritz; "The Lure of the Night Club" (FBO).

—P—

PAGANO, Ernest S.; b. Denver, Colo. "For Ladies Only" (Columbia) (adapt.).
PINE, F. A. E.; b. Scotland, June 30. "When a Dag Loves," "The Outlaw Dog" (FBO); "Cyclone of the Range" (FBO) (co-scen.); "Breed of Courage" (FBO) (adapt.).
PLYMPTON, George H.; scenario writer; b. Brooklyn, N. Y., Sept. 2; educ., Boys High Brooklyn, Cooper Inst., N. Y.; short story newspaper writer previous to joining Vitagraph in 1914; four years with Vitagraph, wrote stories for Norma Talmadge, John Bunny, Sidney Drew; adaptations for Metro, Famous Players, Pathe; at present with Universal; adaptations on both "Collegian Series," "Arthur Lake Comedies," adapted following feature westerns; "Hard Fists," "Smilin' Sam," "Hands Off," "Breezin' Through," "The Stolen Ranch," "Flashing Hoofs," "Desert Dust" (Universal). Member, Writers Club, Hollywood. Ad., Universal Studios, Universal City, Calif.
POLAND, Joseph Franklin; See Directors and Producing Executives.
PRINTZLAU, Olga; b. Philadelphia, Pa. "The Tender Hour" (First National) (scen.); "His Dog" (Pathe) (adapt. & cont.).
PYPER, George; "The Avenging Fangs" (Pathe); "Daring Deeds," "The Royal American," "The Racing Fool" (Rayart).

—R—

RAISBECK, Kenneth; "Knockout Reilly" (Paramount) (co-scen.).
REED, Tom; title writer; educ. Shelton High, Wash.; grand-uncle was James Russell Lowell, famous American poet; relative of Tom Reed of Maine; early career, newspaper writer; wrote humorous playlets; first connection with picture industry, started as publicity man for California Theatre, Los Angeles; also served as publicity director for "The Spoilers," "Souls for Sale," "Sherlock Holmes" (Goldwyn); personal press rep. for Thos. H. Ince; toured Europe with Carl Laemmle as representative; wrote titles for "Out All Night," for Universal, to whom he is under contract. Member, Wampas, Hollywood A. C., El Cabelero. Ad., Universal Studios, Universal City, Calif.
RIGBY, L. G.; b. Los Angeles, Cal. "The Frontiersman" (M-G-M).
RIPLEY, Arthur; b. Townshend, Vt. "His First Flame" (Pathe) (co-scen.).

RUBEN, J. Walter; "The Last Outlaw" (Paramount).
 RUSSELL, John; b. Davenport, Iowa. "Beau Geste" (Paramount) (co-adap.).
 RYERSON, Florence; "Adam and Evil" (M-G-M).

—S—

SCHAYER, Richard; "On Ze Boulevard" (M-G-M) (co-scen.).
 SCHOFIELD, Paul; b. Norfolk, Va. "The Poor Nut" (First National); "Beau Geste" (Paramount).
 SCHROEDER, Doris; b. New York City. "The Princess on Broadway" (Pathe); "Naughty Nannette." "Salvation Jane" (FBO).
 SCHUMATE, Harold; "Love Makes 'Em Wild," "Whispering Sage," "Outlaws of Red River" (Fox); "The Rose of Kildare" (Lumas) (adap.).
 SCULLY, Mary Alice; "A Hero on Horseback" (Universal) (co-adap.).
 SEARS, Zelda; "The Night Bride" (Pathe) (adap.); "No Control," "The Rejuvenation of Aunt Mary" (Pathe) (co-adap.).
 SMITH, Vernon; "Frisco Sally Levy" (Metro-Goldwyn-Mayer) (adap.).
 SMITH, Wallace; "Venus of Venice" (First National).
 SPRAGUE, Chandler; "Service for Ladies" (Paramount).
 STANLEY, Fred; "The Night Bride" (Pathe).
 STATTER, Arthur; b. Carlisle, England. "Cyclone of the Range" (FBO) (co-scen.); "A Hero on Horseback" (Universal) (co-adap.).
 STECK, H. Tipton; b. Chicago, Ill. "Woman's Law" (Peerless Pictures).
 STEVENS, Louis; "Babe Comes Home" (First National).
 STONE, John; "Arizona Bound" (Paramount) (co-scen.); "The Broncho Twister" (Fox) (scen.); "Drums of the Desert" (Paramount) (scen.); "The Last Outlaw" (Paramount) (co-scen.).

CAMERAMEN

—A—

ABEL, David; b. Russia; "Tracked by the Police," "What Every Girl Should Know" (Warner).
 ANDROIT, Lucien; b. Paris, France; "White Gold" (Pathe).
 ARNOLD, John; b. N. Y. C.; "Heaven on Earth," "Mr. Wu" (Metro-Goldwyn-Mayer).
 AUGUST, Joseph; b. Idaho Springs, Colo.; "The Beloved Rogue" (United Art.).

—B—

BABERSKI, Robert; "Madame Wants No Children" (Fox) (co-camera).
 BARLATIER, Andre; b. France; "Your Wife and Mine" (Excellent); "On Ze Boulevard," "The Bugle Call," "Adam and Evil" (M-G-M).
 BARNES, George; "Venus of Venice" (First National).
 BENOIT, Georges; "No Control" (Pathe).
 BOYLE, Charles; "The Little Adventuress" (Pathe).
 BOYLE, John W.; b. Memphis, Tenn; "Topsy and Eva" (United Artists).
 BRODIN, Norbert; "Poor Girls, Rich Men's Sons," "The Romantic Age," "The Clown" (Columbia); "The Bush Leaguer" (Warner).
 BROENING, Lyman; b. Baltimore, Md.; "Salvation Jane" (FBO).
 BROWN, Jr., James; "Spuds" (co-camera). "The Avenging Fangs" (Pathe); "One Chance in a Million," "Catch as Catch Can" (Lumas).

—C—

CLARK, Dan; "The Broncho Twister," "Outlaws of Red River," "The Circus Ace," "Tumbling River" (Fox).
 CLARKE, Charles; "Singed" (Fox).
 CROCKETT, Ernie; "His First Flame" (Pathe). (Co-camera.)

SYMONDS, Henry R.; "The Lost Limited," "The Romantic Rogue" (Rayart).

—T—

TAYLOR, Matt; b. New York City; "All Aboard" (First National).
 TAYLOR, Rex; "Too Many Crooks" (Paramount).
 THALBERG, Sylvia; "Lovers?" (Metro-Goldwyn-Mayer) (co-scen.).
 THOMPSON, Keene; "Wedding Bills" (Paramount) (co-scen.).

—U—

UNGER, Gladys; "The Heart Thief" (Pathe) (adap.).

—V—

VAN, Beatrice; b. Omaha, Nebr. "Beware of Widows" (Universal).
 VAN LOAN, H. H.; b. Athens, N. Y. "The Silent Hero" (Rayart).

—W—

WAGNER, Robert; "Ladies at Ease" (First Div.).
 WESTON, Garnett; "The Yankee Clipper" (Pathe) (co-adap.).
 WHITTAKER, Charles E.; b. Dublin, Ireland. "The Nest" (Excellent).
 WILMOT, Elaine; "Pirates of the Sky" (Pathe).
 WILSON, Carey; See Directors and Producing Executives.
 WOODHOUSE, J. S.; b. Rockford, Iowa. "Modern Daughters" (Rayart).

—Y—

YOST, Dorothy; b. St. Louis, Mo. "Moulders of Men" (FBO) (adap. & scen.).
 YOUNG, Waldemar; "The Unknown" (M-G-M).
 YOUNGER, A. P.; b. Sacramento, Cal. "Slide, Kelly, Slide," "Tillie the Toiler," "Twelve Miles Out" (M-G-M).

—D—

CRONJAGER, Edward; "Knockout Reilly," "Man Power" (Paramount).
 CRONJAGER, Henry; b. Germany; "The Heart Thief" (Pathe).
 CRONJAGER, Jules; b. Germany; "Yours to Command," "The Coward," "Ladies Beware" (FBO).
 DANIEL, William; "Capt. Salvation," "Tillie the Toiler" (Metro-Goldwyn-Mayer).
 DAVIS, Harry; "The Blood Ship" (Columbia). (Co-camera.)
 DEPEW, Ernest; b. Brushton, N. Y.; "Modern Daughters," "The Million Dollar Mystery" (Rayart).
 De VINNA, Clyde; b. Akinsville, Mo.; "California," "The Frontiersman" (M-G-M).
 DIAMOND, James; b. Phoenixville, Penn.; "Horseshoes" (Pathe); "White Pants Willie" (First National).
 DUBRAY, Joseph; b. Milan, Italy; "The Enchanted Island," "Backstage," (Co-camera); "The Beauty Shoppers" (co-camera); "Snowbound" (co-camera), (Tiffany).
 DU PAR, Ed; "White Flannels" (Warner).

—E—

EVANS, Frank; "Three's a Crowd" (First National), (co-camera).

—F—

FABIAN, Max; b. Poland; "Frisco Sally Levy," "Lovers?" (Metro-Goldwyn-Mayer).
 FISCHBECK, Harry A.; b. Hamburg, Germany; "Cabaret," "The World at Her Feet" (Paramount).
 FISHER, Ross; b. Springfield, Mo.; "The Sunset Derby," "The Devil's Saddle" (First National); "The Royal American" (Rayart).

FOLSEY, George; "Orchids and Ermine," "See You in Jail," "Naughty but Nice" (First National).
FREED, Abe; b. Austria; "The Brute" (Warner).
FREUND, Karl; "Metropolis" (Paramount).

—C—

GAUDIO, Tony; b. Italy; "The Notorious Lady" (First National).
GERSTAD, M.; b. Chicago; "The Unknown," "Mockery" (M-G-M).
GILKS, Alfred; "Ten Modern Commandments" (Paramount).
GREEN, Al; "Lonesome Ladies" (First National), (co-camera).
GRIFFIN, Walter; "Rose of the Bowery" (Amer. Cinema), (also co-adap.); "The Lost Limited," "The Romantic Rogue" (Rayart).

—H—

HALENNBERGER, Henry; "Special Delivery" (Paramount).
HALER, Ernest; b. Los Angeles, Cal.; "Convoy," "Broadway Nights," "Dance Magic," "For the Love of Mike" (First National).
HILBURN, Percy; "After Midnight" (M-G-M).
HUNT, J. Roy; b. Carperton, W. Va.; "Rubber Heels," "Beau Geste" (Paramount); "Spider Webs" (Artlee Pictures), (Co-camera).
HYER, William; "Thunderbolt's Tracks" (Rayart).

—J—

JACKMAN, Floyd; "No Man's Law" (Pathe), (co-camera).
JACKSON, Harry; "Three Hours" (First National).
JACKSON, H. A.; "Too Many Crooks" (Paramount).
JONES, Al.; "Blazing Days," "The Broncho Buster," "Hands Off," "Range Courage," "Painting the Town" (Universal).
JUNE, Ray; "The Silent Avenger," "Mountains of Manhattan," "Woman Who Did Not Care," "The Satin Woman," "Sinews of Steel" (Lumas).

—K—

KERSHNER, Glenn; "Long Pants" (First National), (co-camera).
KESSON, David; "The Poor Nut" (First National).
KESSON, Frank; "The Climbers," "Matinee Ladies," "Simple Sis" (Warner).
KIRKPATRICK, Herbert; "Red Signals," "In the First Degree," "She's My Baby," "Closed Gates," "Thumbs Down," "The Cruel Truth," "Face Value," "Stranded" (Sterling).
KLINE, Benny; "Red Clay," "Sensation Seekers" (Universal).
KOENEKAMP, H. F.; "Spuds" (Pathe), (Co-camera).
KULL, Edward; b. Chicago, Ill.; "Border Blackbirds" (Pathe).
KURLE, Robert; "The Tender Hour" (First National); "Resurrection" (United Art.); "The Stolen Bride" (First National).

—L—

LANG, Charles; "Ritzzy" (Paramount).
LESSLEY, Elgin; "Long Pants" (co-camera); "Three's a Crowd" (Co-camera), (First National).
LINDEN, Edwin; b. Lake Geneva, Wis.; "Hard Fists," "Set Free," "The Western Rover," "Spurs and Saddles" (Universal); "Riders of the West," "Saddle Jumpers," "Range Riders," "Western Courage" (Rayart).
LYONS, Chester; b. Westfield, N. Y.; "Love Makes 'Em Wild" (Fox).
LYONS, Reginald; b. N. Y. C.; "Hills of Peril," "Whispering Sage," "Good as Gold," "Chain Lightning" (Fox).

—M—

McGILL, Barney; "Casey at the Bat" (Paramount); "The Rejuvenation of Aunt Mary" (Pathe); "What Price Glory" (Fox).

MACKENZIE, Jack; "Soft Cushions" (Paramount).
MacWILLIAMS, Glen; b. San Francisco, Cal.; "The Heart of Salome," "The Secret Studio" (Fox).
MARLEY, Peverell; "The Country Doctor" (Pathe).
MARSHALL, William; b. Houston, Texas; "Time to Love," "Wedding Bills," "Hula," "Seniorita" (Paramount), (co-camera).
MARTIN H. Kinley; "Seniorita" (co-camera); "Fashions for Women," "Firemen, Save My Child" (Paramount).
MARTIN, Robert; "The Love of Sunya" (United Art.); "The Princess from Hoboken" (Tiffany).
MEEHAN, George; "Paying the Price" (Columbia).
MESCALL, John; b. Litchfield, Ill.; "The Yankee Clipper" (Pathe).
MILLER, Arthur; "Vanity," "The Fighting Eagle" (Pathe).
MILLER, Ernest; "The Fighting Hombre," "Terror of Bar X" (FBO); "Say It With Diamonds," "Naughty," "The Lady Bird," "Eager Lips" (First Div, Dist.), (co-camera).
MILLER, Virgil; b. Coffeen, Ill.; "Irish Hearts," "Dearie" (Warner).
MILNER, Victor; "Children of Divorce," "Rolled Stockings" (Paramount).
MOHR, Hal; b. San Francisco, Cal.; "Bitter Apples," "A Million Bid," "The Heart of Maryland" (Warner).
MOORE, Milton; "The Rose of Kildare" (Lumas); "Woman's Law" (Peerless Pictures).
MORGAN, Ira; b. Fort Ross, Cal.; "Rookies," "The Callahans and the Murphys," "Twelve Miles Out" (M-G-M).
MURRAY, James; "Rough House Rosie," "The Last Outlaw" (Paramount).
MUSURACA, Nick; "Cyclone of the Range," "The Sonora Kid," "Tom's Gang" (FBO).

—N—

NEUMAN, Harry; "Hey, Hey, Cowboy," "The Prairie King" (Universal).
NEUMANN, Ed.; "A Hero on Horseback" (Universal).
NEWHARD, Robert; "The Lure of the Night Club" (FBO).
NORTON, Stephen; b. Palmyra, N. Y.; "The Beauty Shoppers" (Tiffany), (co-camera).
NOBLES, William; "Grinning Guns," "Rambling Ranger," "Men of Daring," "The Fighting Three" (Universal).

—O—

O'CONNELL, L. William; "Cradle Snatchers," "Slaves of Beauty," "Paid to Love" (Fox).
OVERBAUGH, R. Field; "Tip-Toes," "Mme. Pompadour" (Paramount).

—P—

PALMER, Ernest; b. Kansas City, Mo.; "Married Alive" (Fox).
PETERS, George; "All Aboard" (First National).
POLITO, Sol; b. Palermo, Sicily; "Somewhere in Sonora," "The Land Beyond the Law," "Hard-Boiled Haggerty," "Lonesome Ladies" (First National), (co-camera).
POST, G. O.; "The Whirlwind of Youth" (Paramount).

—R—

REEVES, Art; "The Arizona Whirlwind" (Pathe).
RIES, Ray; "The Fightin' Comeback," "The Ridin' Rowdy," "Tearin' Into Trouble," "The Meddlin' Stranger," "Code of the Cow Country," "Pals in Peril," "Skedaddle Gold," "The Interferin' Gent" (Pathe).
RITTAU, Gunther; "Metropolis" (Paramount), (co-camera).
ROSE, Jackson; b. Chicago, Ill.; "Held by the Law," "The Mystery Club" (Universal).
ROSSON, Fred; "Evening Clothes" (Paramount).
ROSSON, Hal; "Service for Ladies" (Paramount).

—S—

SCHNEIDERMAN, George; "Is Zat So?" (Fox).
 "Colleen" (Fox).
 SCHOENBAUM, C. Edgar; b. California; "Arizona Bound," "The Mysterious Rider," "Drums of the Desert" (Paramount).
 SCHURR, William; "High Hat" (First National).
 SHAMROY, Leon; "Pirates of the Sky," "The Trunk Mystery," "Hidden Aces" (Pathe).
 SHARPE, Henry; "Slide, Kelly, Slide" (Metro-Goldwyn-Mayer).
 SHOLTZ, Abe; "Heart of the Yukon" (co-camera), "Eyes of the Totem" (Pathe).
 SIEGLER, Allen; "Ain't Love Funny?," "Mother," "Moulders of Men," "Naughty Nannette," "Not for Publication" (FBO).
 SMITH, Dave H.; b. England; "Heart of the Yukon" (Pathe) (co-camera).
 SMITH, Ernest; "When Seconds Count," "Darling Deeds," "Speedy Smith," "Silent Hero" (Rayart).
 SPARKOHL, Theodore; "Madame Wants No Children" (Fox) (co-camera).
 STENSLER, Mack; "Breed of Courage" (FBO).
 STEVENS, George; b. London, Eng.; "No Man's Law" (Pathe) (co-camera); "Lightning" (Tiffany).
 STRUSS, Karl; "Babe Comes Home" (First National).
 STUMAR, Charles; b. Budapest, Hungary; "Perch of the Devil" (Universal).
 STUMAR, John; b. Budapest, Hungary; "Down the Stretch," "The Claw" (Universal).

—T—

TANNURA, Philip; "When a Dog Loves" (FBO).
 TAYLOR, J. O.; "Birds of Prey," "The Price of Honor," "Pleasure Before Business" (Columbia); "Afraid to Love" (Paramount); "The Kid Sister," "For Ladies Only," "The Blood Ship" (co-camera), "Alias the Lone Wolf" (Columbia).
 TETZLAFF, Ted; "The Ladybird," "Eager Lips" (First Div. Dist.) (co-camera).
 TODD, Arthur; b. N. Y. C.; "Fast and Furious," "The Fourth Commandment" (Universal).
 TOVER, Lee; "The Telephone Girl" (Paramount).

—V—

VAN ENGER, Charles; "Framed" (First National); "What Happened to Father?" (Warner).
 VAN TREES, James; "Lost at the Front," "Prince of Head Waiters" (First National).
 VOGEL, Paul; "Running Wild" (Paramount).

—W—

WAGNER, Sidney; "Rich But Honest" (Fox).
 WALKER, Earl; "Backstage" (co-camera), "Snowbound" (co-camera), "The Tired Business Man" (Tiffany) (co-camera).
 WALKER, Joseph; "The Outlaw Dog," "The Great Mail Robbery" (FBO).
 WALKER, Vernon; "The Man From Hardpan" (Pathe).
 WARRENTON, Gilbert; b. Paterson, N. J.; "The Love Thrill," "Taxi, Taxi," "Beware of Widows" (Universal).
 WELLS, Conrad; "The Swell-Head" (Columbia); "The Black Diamond Express," "The Desired Woman" (Warner).
 WESTERBERG, Fred; "His Dog" (Pathe).
 WHITE, Ben; "Don Desperado," "Two Gun of Tumbleweed" (Pathe); "The Racing Pool" (Rayart).
 WILLIAMS, William; "His First Flame" (Pathe) (co-camera).
 WRIGLEY, Dewey; "The Night Bride" (Pathe).
 WYCKOFF, Alvin; b. Elmira, N. Y.; "Blind Alleys" (Paramount); "Spider Webs" (Artlee Pictures) (co-camera).

—Y—

YOUNG, Hal; b. Australia; "The Cabaret Kid," "The Triumph of the Rat" (Artlee Pictures).
 YOUNG, Jack R.; "The Princess on Broadway" (Pathe).



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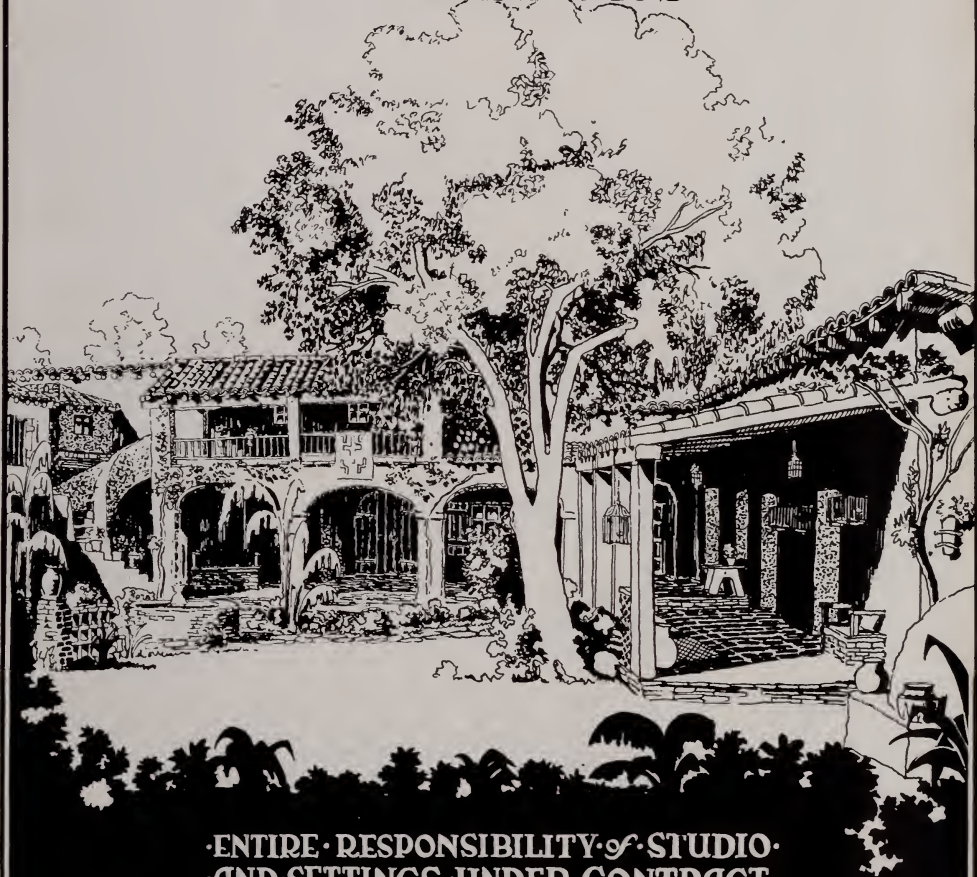
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